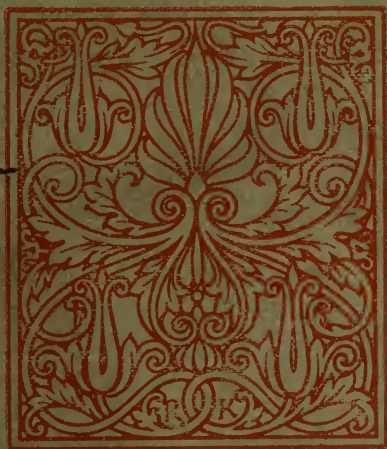




The
ART
COLLECTIONS
OF EUROPE



THE FLORENTINE
GALLERIES
BY MAUD CRUTTWELL

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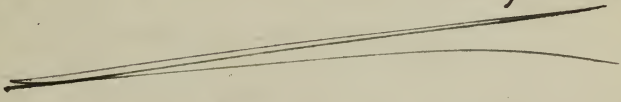


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To Lady Airlie
with gratitude for much kindness.

from Maud Fretwell

April, 1907



220
W. E. DUIJS,
LONDON AMSTERDAM

THE ART COLLECTIONS
OF EUROPE

A GUIDE *to the* PAINTINGS *in*
the FLORENTINE GALLERIES

BY THE SAME AUTHOR

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DELLA ROBBIA &
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The publishers hope to issue at a later date a guide to the pictures in the Florentine Churches, similar in style to the present volume.

A GUIDE *to the* **PAINTINGS** *in*
the **FLORENTINE GALLERIES**

The UFFIZI *The* PITTI
The ACCADEMIA

A CRITICAL CATALOGUE WITH
QUOTATIONS FROM VASARI
By MAUD CRUTTWELL

ILLUSTRATED WITH MANY MINIATURE
REPRODUCTIONS OF THE PICTURES



1907

LONDON: **J. M. DENT & COMPANY**
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PREFATORY NOTICE

So many important changes have been made within the last few years in the three Florentine Galleries that a new Guide has become indispensable. Not only have new rooms been added, old ones closed, and the places of numerous paintings been changed, but many of the old erroneous attributions have at last been altered in conformity with modern scientific criticism and documentary evidence. New works have been acquired, and the entire collection of the Gallery of S. Maria Nuova has been added to the Uffizi and dispersed among the rest. The official catalogues sold at the entrance have, it is true, been brought up to date as regards arrangement and the new attributions, but they are otherwise mere reprints of the old.

The following work is intended not only as a catalogue for use in the Galleries, but as a book of reference for the student. All the facts known concerning the pictures are given, and an alphabetical index of the painters whose works are mentioned, with the date of their birth, death, school, master, and influences, is appended.

The descriptions usually given in guide-books, catalogues, and even in critical works are apt to be most wearisome and useless, by reason of too much detail. If the reader is unacquainted with

the painting no amount of such minute descriptions will enable him to visualize it. If he is acquainted with it they are superfluous. What is needed is to draw attention to the general effect, to peculiarities of composition, of atmospheric effect, and of colour, and to such special and characteristic features as might escape notice. To mention each tint on the painter's palette, to repeat after each notice of the Madonna that she is robed in red and blue and holds the Infant Christ in her arms, is simply wasting the time of both writer and reader.

In place of such useless descriptions I have quoted Vasari's words on such works as he has noticed, with omissions where they are too prolix, as they are apt to be in the case of the painters of his own day. However much Vasari may be blamed for incorrectness as to facts, his criticisms are generally sound and to the point, and his descriptions have great literary charm. He is moreover the source of our knowledge of the Italian painters, and as such every word has value and interest.

In arranging the order of rooms and pictures I have tried to save the visitor to the Galleries as much as possible, and have therefore begun, not with the last rooms at the further end of the Galleries, as in the official guides to the Uffizi and Pitti, but at the entrances. Owing to constant changes of place the numbering of the pictures is in so chaotic a state that any sort of numerical sequence has been necessarily abandoned, even by the official guides. Advantage has been taken of this disorder to begin each room with the wall on which the eye naturally falls on entry.

No picture of even the slightest artistic or historic value has been omitted, but in some of the smaller rooms especially of the Uffizi and Pitti are many worthless paintings the mention of which is superfluous. The visitor to a gallery needs above all to economise, not to dissipate, his faculties, and to enable him to do so is the duty of the critical guide. One asterisk is placed before each painting worthy of careful attention, two before the great masterpieces.

With the exception of Vasari, no author has been quoted. The only work to which I am indebted, except where special acknowledgment is made, is Sansoni's *Vasari* with Milanesi's notes, a book indispensable to the art student. Except for the measurements of the pictures, which have been copied from the official guides, the catalogue is my own unaided work. Each painting has been studied at first hand, the criticisms and the translations from Vasari are my own, and the inscriptions have been copied, not from the catalogues, but from the paintings themselves. The list of painters and their influences is compiled by myself; with the help of Milanesi's notes to Vasari and of the lists published by Mr. Bernhard Berenson in his books on the Venetian, Florentine, and Central Italian Painters.

The attributions are not invariably those given in the official catalogues and on the official labels. Many of these have lately been corrected, but there still remain some unaccountable errors; for example the *Head of Medusa* in the Uffizi still bears the name of Leonardo, and the *S. Sebastian* in the Pitti, of Antonio Pollaiuolo; the *Concert*

in the Pitti is still labelled Giorgione, although critics are unanimous in attributing it to Titian. But the changes made within the last year are many, and the visitor will seek in vain for the name of Botticelli on the so-called "*Bella Simonetta*" of the Pitti, and for that of Raffaele on the so-called "*Fornarina*" of the Tribuna. By the time this catalogue is published perhaps the last of the old traditional errors will be corrected.*

The publisher is indebted to Signor Jacquier, Via Guicciardini, Florence, for permission to reproduce his photographs. All are his with the exception of the following, which are Alinari's:—

Three Saints, Antonio Pollaiuolo, p. 75.

Galeazzo Sforza, Piero Pollaiuolo, p. 90.

Madonna, Mantegna, p. 114.

MAUD CRUTTWELL.

FLORENCE, Dec. 1906.

* Since this book was in the press the name of Leonardo has been removed from the *Medusa*.

SLIGHT SKETCH OF FLORENTINE PAINTING

THE art of each country has its specific qualities born of its history and environment. The Venetian expresses himself by means of colour, the Sienese by decorative magnificence and spiritual suavity, the Paduan by strenuous severity. The Florentine expresses his intellectual and physical ideals by the perfection of form, the beauty of composition and line, and a scientific truth to Nature. He is also psychological, and strives to present the complexities of the mind with as much realism as the muscular movements of the body. Giotto (1266-1336) was the first interpreter of the local characteristics. He rescued painting from its Byzantine traditions, and its merely decorative use in the hands of the early Sienese, and set it on an independent basis. He first gave substance and weight to painted form, and character and individuality to the faces. He rejected the decorative gold background, and set his figures in well-realised third-dimensional space. So plastic were his methods that they were understood better by the sculptor than the painter, and after his death sculpture took the lead in the progress of Florentine art, reaching its culminating point in Donatello (1386-1466).

In painting, for a hundred years no real advance was made on the art of Giotto. Orcagna (1308–1368), Taddeo Gaddi (1300–1366), and even Lorenzo Monaco (active, 1370–1425), and Fra Angelico (1387–1455), did little towards a better realisation of his intellectual and scientific ideals. It was Donatello who gave the next impulse to progress, in painting as much and even more than in sculpture, and his art exercised perhaps a stronger influence upon the succeeding generation of painters than on his immediate pupils in sculpture. Under his guidance the School of Florentine painting took the lead as pioneer of modern art, the fountain head from which all contemporary and subsequent schools drew their inspiration.

Among those more immediately influenced by Donatello were the following:—Masaccio (1401–1428), who brought to perfection the plastic realism of Giotto, gave solidity to his figures, and freed the limbs from the unarticulated stiffness of Giotto and the Giottesques. Andrea dal Castagno (1410–1457), who concentrated in the faces and gestures of his figures the most passionate feelings and emotions. Paolo Uccello (1397–1475), who sacrificed a genius little inferior to that of Masaccio to the study of perspective, and first gave depth of space to landscape and interior. Antonio Pollaiuolo (1432–1486), who gave himself up to the study of anatomy, and of the action of limb and muscle. Verrocchio (1435–1488), who opened a school for the development of technical processes, the new medium of oil, the study of the arrangement of draperies, &c. All these were under the direct influence of Donatello, and in their hands

the scientific and technical training of the Florentine painter was perfected. In no other school is the standard of technical proficiency so high, for it is rarely that even the inferior artist of the middle of the fifteenth century errs in composition, in perspective, or greatly in anatomy.

Side by side with these progressive realists worked the more poetic followers of Fra Filippo Lippi (1406-1469), among whom, notwithstanding the influence of Antonio Pollaiuolo, Botticelli (1447-1518) must be reckoned. As the climax of scientific accuracy in presenting the human body was reached by Pollaiuolo, so the highest point of the poetic and thoughtful side of Florentine art was touched by Botticelli.

As a result of realism portraiture gradually superseded typical and impersonal figures in the religious painting of Florence. The face of the Virgin was often the portrait of the painter's mistress, and the sacred scenes gradually became mere pretexts for the introduction of the donor and his family. Botticelli did much to popularise this, but it was Ghirlandaio (1449-1494) who developed to the utmost the art of portraiture in sacred themes.

All these artists were paving the way for the two supreme masters, not alone of Florentine, but of all modern art—Leonardo da Vinci (1452-1519) and Michelangelo (1475-1564). Thanks to the devotion of Paolo Uccello, of Pollaiuolo and of Verrocchio, complete technical facility had been attained, and the artist was free to express his ideas untrammelled. Their science had made possible the subtle interpretations of Leonardo, the apotheosis of the human form by Michelangelo. By the

genius of these two, so widely different in their conception of life, alike only in the magnitude of their ideas, the aims and ideals of the Florentine School were realised and brought to perfection.

But facility is fatal where the idea is subordinate to technique, and with the beginning of the sixteenth century Florentine Art had already begun to decline. In the hands of Andrea del Sarto (1475-1517), and especially of Fra Bartolommeo (1486-1531), the interpretation of idea was ignored in the parade of technical facility. The influence of Michelangelo was fatal to the younger generation, and the extreme point of decadence was reached by those who sought to imitate his mannerisms, and were capable only of seeing in his grand and intellectual creations the over-developed anatomy of the prize fighter. Even men of the intellect and depth of feeling of Pontormo (1494-1557), and the great portraitist Bronzino (1502-1572), were corrupted by it, and in the hands of Vasari (1511-1574) and his school the lowest point of Florentine painting was reached.

NOTES

1. The measurements of the pictures are placed after each work. They are given in centimetres, which in a Continental gallery is almost imperative. Moreover, thanks to modern mercantile innovations, it is probable that before long England will adopt the usual decimal system.
2. An alphabetical index is appended of all the painters whose works are noticed, with their dates, schools, and influences (p. 280).
3. The quotations from Vasari are printed in italics. The edition from which they are taken is *Le Vite dei Pittori*, &c., annotated by Gaetano Milanesi, Firenze, ed. Sansoni, 1878.
4. Where the date is inscribed on the picture, or documentarily authenticated, it is placed after the name of the work.
5. Where the title is only "Madonna," it implies that the Child is in her arms.
6. Where the name of the town is not stated after the convent or church, Florence is understood.
7. The names of the Saints that are better known in Italian have been left in that language.
8. One asterisk (*) denotes that the work is worthy of special attention, two (***) that it is a great masterpiece.
9. An alphabetical list of the principal Saints which figure in the paintings, with the symbols by which they may be identified, is appended (p. 296).

ABBREVIATIONS

ATT.—Attributed to.

H.—Height.

B.—Breadth.

O.W.—Oil on Wood.

O.C.—Oil on Canvas.

O.CR.—Oil on Copper.

O.S.—Oil on Slate.

T.W.—Tempera on Wood.

T.C.—Tempera on Canvas.

T.L.—Tempera on Linen.

FR.—Fresco.

NOTE

Since this book has been printed numerous changes in the hanging of the pictures have been made, especially in the Pitti. Unfortunately these changes still continue. The most important are the following :—

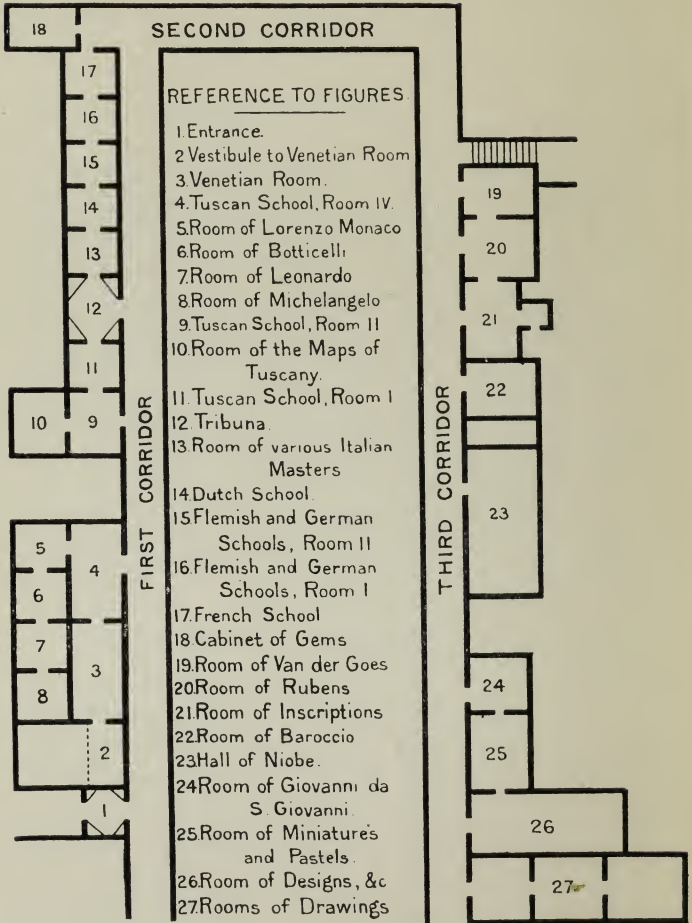
54	TITIAN.	<i>Pietro Aretino.</i>	}	Now in Sala della Giustizia.
161	BONIFAZIO.	<i>Finding of Moses.</i>		
405	BONIFAZIO.	<i>Christ Disputing with the Doctors.</i>		
84 and 89	BONIFAZIO.	<i>“ Sante Conver- sazioni.”</i>		

39	BRONZINO.	<i>Holy Family.</i>	}	Now in Sala di Flora.
149	PONTORMO.	<i>Cardinal Ippolito de’ Medici.</i>		

116 SUSTERMANS. *Vittoria della Rovere.* Now in Sala di Apollo.

In the Uffizi the portraits of Gattamelata and of Caterina Cornaro, Nos. 571 and 648, have exchanged places.

PLAN OF THE UFFIZI GALLERY.



PAINTINGS IN THE FLORENTINE GALLERIES

THE UFFIZI

THE Palace was constructed under the Grand Duke Cosimo I. to house the Government offices. It was begun by Vasari in 1560, and completed 1574. The upper floor, where now are the collections, was in its original state an open loggia. The greater part of this was covered in and transformed to its present condition by Bernardo Buontalenti, at the order of the Grand Duke Francesco I. (1574-1587), to whom is due the formation of the Gallery. He built also the Tribuna, one of the most perfect gems of architecture, completed in 1610. The ceilings are decorated by Poccetti and his assistants.

Ferdinando I. (1587-1609), who succeeded Francesco, continued to enrich the Gallery. Ferdinando II., his grandson (1610-1670), caused the southern and western wings of the terrace to be covered in, and added the collection of gems and cameos. His wife, Vittoria della Rovere, who inherited from the last Duke of Urbino the art-treasures of the Montefeltri and Rovere, brought on her marriage many superb works, among them the portraits of Francesco Maria della Rovere and Eleonora Gonzaga, and the *Reclining Venus* by Titian. Ferdinando's brother, Cardinal Leopoldo de' Medici (*b.* 1617, *d.* 1675), one of the greatest art patrons of the family, added the collection

of drawings and began the unique collection of Portraits of Painters. Cosimo III. (1642-1723), who succeeded Ferdinando, transferred to the Gallery many of the sculptures from the Boboli Gardens, and placed in the Tribuna the *Venus*, the *Knife-Grinder*, the *Wrestlers*, which had been bought by Ferdinando I. in Rome, and hitherto kept in the Villa Medici.

After the death of Giovanni Gastone (1737), last of the Medici Grand Dukes, his sister and heir, Anna Maria Luisa, wife of the Elector Palatine, bequeathed her collections to the State on condition that they should be preserved in the city. To her are due most of the paintings of the Flemish and German Schools.

The House of Lorraine continued to add to the collection. Pietro Leopoldo I. (1765-1790) accumulated in the galleries all the works of art from the many Medici villas and palaces in Rome and Florence. He continued the collection of Portraits of Painters begun by Cardinal Leopoldo, to which additions are still being made. He restored the west corridor, which had been damaged by fire, built new rooms, and threw the Gallery open to the public.

During the troubled reign of Ferdinando III. few additions were made, but his son Leopoldo II. built the Sala di Niobe to contain the statues which were bought by Cardinal Ferdinando to adorn the Medici Villa in Rome. He added the collection of inscriptions, &c., excavated in Thebes and Abydos, and began to put in order the collection of engravings.

In 1859 the reign of the Grand Dukes came to an end, but the new Italian Government continued to enrich the Gallery. The Museo Nazionale was founded in the old Bargello, and the Renaissance sculptures which had hitherto been housed in the Uffizi were transferred there, leaving space to expose many important paintings which had hitherto been stored in the Magazine for want of room.

In 1866 the corridor leading to the Pitti, built by Cosimo I. after the plans of Vasari, was opened, and the drawings and tapestries arranged there. The tapestries were later removed to the Museo Archeologico, and the drawings to the three rooms at the end of the third corridor, thus leaving space for the less important portraits. These have never yet been properly arranged or catalogued, and though few have much artistic merit, many are of great historical value.

The spoils of the suppressed convents and churches have added immensely to the importance of the collection, and lately the Gallery of S. Maria Nuova has been incorporated with it, necessitating the opening of new rooms.

Since the directorship of Signor Corrado Ricci several important additions have been made, among which may be mentioned the fine paintings of Cosimo Tura and of Bartolommeo Vivarino, masters hitherto unrepresented.

CATALOGUE OF THE PAINTINGS IN THE UFFIZI

(For the collection of Portraits by the Painters themselves on the first floor, see p. 153).

NOTE.—*An alphabetical list of all the Painters mentioned in this Catalogue, with their dates, schools, and influences, will be found on p. 280.*

FIRST CORRIDOR

The ceiling paintings are by Alessandro Allori, Giovanni Butteri, Giovanni Bizelli, and Alessandro Pieroni. The date 1581, inscribed on the 28th compartment, probably records the completion.

(All the paintings in this corridor are mentioned.)

1 GRECO-BYZANTINE SCH. X CENT.

Madonna Enthroned with Angels.

T.W. H. O.60. B. O.57.

2 ITALIAN WORK XII CENT. (Byzantine Style). *Madonna.*

T.W. H. 127. B. O.73.

3 ITALIAN WORK XII CENT. Christ on
the Cross.

T.W. H. 302. B. 231.

Colossal figure, with nine scenes of the Passion. The work is of interest as representing Christ with open eyes, in conformity with the belief prevalent before the XII century that he was still living when his side was pierced by Longinus. This being condemned as heretical by Clement V, in the XIII century he is represented invariably with closed eyes.

4 ITALIAN WORK XIII CENT. Christ on
the Cross.

T.W. H. 255. B. 201.

Colossal figure, with eight scenes of the Passion. The extremities of the Cross have been sawn off.

5 ATT. GUIDO DA SIENA. Madonna.

T.W. H. 125. B. 0.74.

6 ATT. PUCCIO CAPANNA. Christ on the
Cross.

T.W. H. 308. B. 229.

Interesting on account of the portrait of the donor kneeling at the feet.

7 FLOR. SCH. XIV CENT. Madonna En-
throned between SS. Peter and Paul.

T.W. H. 117. B. 0.62.

In predella, two scenes from the martyrdom of S. Catherine.

- 8 LORENZO MONACO. Christ in Gethsemane.

T.W. H. 190. B. 110.

Christ kneels in a rocky landscape, with SS. Peter, James, and John sleeping below. I., kneels a small figure of the donor, an old man plainly clad, with much individual character. In pedrella, the Betrayal and Calvary. Formerly attributed to Giotto. Brought from the Convento degli Angeli, now S. Maria Madalena de' Pazzi.

- 9 FLOR. SCH. XIV CENT. Madonna, with the Baptist and S. Zanobi.

T.W. H. 299. B. 129.

- 10 FLOR. SCH. XIV CENT. S. Bartholomew Enthroned.

T.W. H. 266. B. 122.

Brought from the Camera di Commercio 1782.

- 11 FLOR. SCH. XV CENT. Madonna, with the Baptist and S. Niccolò da Bari.

T.W. H. 103. B. O.58.

- 12 SCH. OF GIOTTO. Christ on the Cross.

T.W. H. 393. B. 275.

- 13 SCH. OF GIOTTO. The Crucifixion.

T.W. H. 110. B. O.53.

14 SCH. OF ORCAGNA. S. John the Evangelist Enthroned.

T.W. H. 280. B. III.

Life-sized figure, the eagle at his side, and crushed beneath his feet Pride, Avarice, and Vanity.

15 PIETRO LORENZETTI. Madonna. 1340.

T.W. H. 175. B. 150.

Much repainted. Inscribed PETRVS · LAVRENTII · DE · SENIS · ME · PINXIT · ANNO DOMINI · M · CCC · XL. Painted for the Church of S. Francesco, Pistoja. Presented to the Gallery by Avvocato Cellesi 1799.

"He painted in S. Francesco in tempera Our Lady surrounded by angels, very well arranged; and in the predella below in several scenes some small figures, so full of life, as to be a marvel at that date; wherefore, being himself satisfied no less than others, he signed it with his name PETRVS LAVRATI DE SENIS." (Vas. i. 473.)

From his misreading of the name, Vasari made the error of calling Pietro Lorenzetti in his "Lives" Pietro Laurati. The predella is lost.

*16 PIETRO LORENZETTI. The Hermits of the Thebaïd.

T.W. H. 0.85. B. 219.

Scenes of hermit life in a rocky landscape treated with extreme naïveté, with no attempt at composition or perspective.

17 SCH. OF GIOTTO. The Translation of S. John the Evangelist.

T.W. H. 0.55. B. 115.

Predella painting executed for the Guild of Silk-Weavers, whose stemma is on either side.

19 SCH. OF TADDEO GADDI. Madonna.

T.W. H. 168. B. 120.

20 FLOR. SCH. XIV CENT. S. Cecilia Enthroned.

T.W. H. 100. B. 196.

Around are eight scenes from her life. Painted for the Church of S. Cecilia; later removed to S. Stefano, and in 1841 to the Gallery. Vasari attributed it to Cimabue, but without comment. (Vas. i. 249.)

21 FLOR. SCH. XIV CENT. Madonna, with S. Matthew and the Archangel Michael.

T.W. H. 140. B. 196.

Triptych. From the Church of S. Angiolo di Nebbiano.

22 FLOR. SCH. XV CENT. Madonna.

T.W. H. 113. B. 234.

Inscribed: ODI LALTRA PARTE, from which it is probable it was painted for the now suppressed Tribunale di Giustizia. Much repainted.

**23 SIMONE MARTINI AND LIPPO MEMMI. The Annunciation, with SS. Ansano and Giulietta. 1333.

T.W. Centre panel: H. 181. B. 185. Side panels,
each: H. 107. B. 0.52.

Triptych. Against a gold background the Virgin is seated in blue mantle and red gown (much

repainted). The Archangel kneels before her in beautiful white robes stamped with gold, crowned with olives, and holding a bough of the same. In the wings, S. Giulietta and S. Ansano. Above, four medallions with half-figures of Saints. Inscribed on the frame: SIMON · MARTINI · ET · FILIPVS · MEMMI · DE · SENIS · ME · PINXERVNT · ANNO · DOMINI · M · CCC · XXXIII.

One of the most beautiful and decorative works of the Sienese School. It is painted entirely on gold leaf, which gives the brilliancy and lustre.



The entire painting is by Simone Martini, and Lippo Memmi's share must have been the gold stamping, &c. Painted for the Duomo, Siena. Removed to the Church of S. Ansano in Castelvechio, and from thence in 1799 to the Gallery. The three panels were separated, and in uniting them much of the frame was restored. (Vas. i. 518, note 3.)

26 BERNARDO DADDI. Madonna, with
SS. Matthew and Niccolò. 1328.

T.W. H. 145. B. 198.

Inscribed: ANO · DNI · MCCCXXVIII · FR · NICHOLAVS · DE · MAZINGHIS · DE · CANPI · ME · FIERI · FECIT · P · REMEDIO ·

ANIME · MATRIS · ET · FRATVM (*sic*) BERNARDVS · DE · FLORENTIA · ME · PINXIT.

Formerly in the Sacristy of Ognissanti; later removed to the Cloister, and from thence to the Gallery.

*27 MASO DI BANCO (?). Deposition.

T.W. H. 234. B. 152.

At the foot of the cross lies the dead Christ surrounded by the Virgin, the Evangelist, the Magdalen, and other Saints: l., kneel two female donors—one a nun, the other a young girl. Gold background. Formerly attributed to Giotto on the authority of Vasari, who describes it at great length.

"A dead Christ with the Maries and Nicodemus and other figures, who with bitter grief and most sweet and tender gesture bewail the dead," &c., &c. (Vas. i. 627.)

Painted for the Church of S. Remigio. Bought by the Gallery 1842.

28 SCH. OF AGNOLO GADDI. The Annunciation, with three predella scenes, the Nativity, the Adoration of the Magi, and the Presentation.

T.W. H. 121. B. 152.

29 NICCOLÒ DI PIERO GERINI. The Coronation of the Virgin.

T.W. H. 351. B. 193.

The ten Saints below are the special patrons of Florence. On the frame are painted the *stemmi* of the Cambio, for which it was executed. Gerini was

assisted by Maestro Simone, and the picture was finished by Jacopo di Cino. Brought to the Gallery 1863.

30 SCH. OF AGNOLO GADDI. The Incredulity of S. Thomas.

T.W. H. 241. B. 123.

This painting must have influenced Verrocchio in composing his group for Or S. Michele. Brought from the Camera del Commune.

31 GIOVANNI DAL PONTE. The Coronation of the Virgin.

T.W. H. 208. B. 215.

Triptych. The four Saints are: r., SS. Ivo and Domenic; l., S. Francis and the Baptist. In the pinnacles Christ in Limbo and the Archangel and Virgin of the Annunciation.

32 GIOVANNI DA MILANO. Saints, Prophets, Patriarchs, Apostles, Martyrs, and Virgins.

T.W. H. 209. B. 211.

Polyptych. Two rows of five panels. In the top row two Saints in each compartment. In the second several in each. In the frame small medallions with the days of creation.

“*After the death of Taddeo*” (Taddeo Gaddi, his master) “*Giovanni painted . . . the picture for the high altar of Ognissanti . . . held to be a most beautiful work.*” (Vas. i. 585.)

- 33 FLOR. SCH. XIV CENT. *A Saint giving Alms.*

T.W. H. 0.50. B. 0.33.

Predella painting.

- 34 FLOR. SCH. XIV CENT. *Madonna.*

T.W. H. 118. B. 0.72.

From the Convent of S. Verdiana.

- 35 FLOR. SCH. XIV CENT. *S. Martin dividing his Cloak with a Beggar.*

T.W. H. 0.64. B. 100.

Predella painting. Painted for the Guild of Vintners, with their *stemma* on either side.

- 36 SCH. OF ORCAGNA. *The Annunciation.*

T.W. H. 165. B. 155.

Much repainted. From the Church of S. Remigio.

- 37 SPINELLO ARETINO. *The Crucifixion.*

T.W. H. 0.82. B. 101.

Predella painting. Bought 1870.

- 38 FLOR. SCH. XIV. CENT. *Madonna.*

T.W. H. 101. B. 0.54.

From the Convent of S. Lucia, Via S. Gallo.

- 40 LORENZO MONACO. *Pietà.* 1404.

T.W. H. 268. B. 170.

Christ in the tomb, supported by the Virgin and Evangelist, and surrounded by the symbols of the

Passion. Inscribed: ANNO SVÆ INCARNATIONIS · M ·
CCCC · IIII. Bought from Mr. William Spence, 1882.

12 FLOR. SCH. XV CENT. The Annun-
ciation.

Small Triptych, with reversible panel; on the other side is a Pietà. On the wings, S. Francis receiving the stigmata and S. Bernardino. Outside the wings two angels, much repainted. From S. Maria Nuova.

16 FLOR. SCH. XV CENT. Madonna and
Saints.

T.W. H. 128. B. 0.66.

Repainted. From S. Maria Nuova.

*41 LORENZO MONACO. Madonna and
Saints. 1410.

T.W. H. 277. B. 262.

In the centre the Virgin with two beautiful Angels: r., SS. Taddeo and Benedict; l., S. Bartholomew and the Baptist. Above, two Prophets; and in the pinnacles, Christ, and the Archangel and Virgin of the Annunciation, the latter of special charm. Inscribed: MCCCCX. A beautiful and characteristic work. From the crypt of Monte Oliveto, near Florence.

15 FLOR. SCH. XV CENT. Madonna and
Saints.

T.W. H. 0.87. B. 0.51.

From S. Maria Nuova.

18 SCH. OF LORENZO VECCHIETTA.
Madonna.

T.W. H. 120. B. O.61.

42 CENNINO CENNINI (?). Madonna, with
S. Peter and the Baptist.

T.W. H. 120. B. O.68.

Much repainted. Bought from Cav. Giuseppe Toscanelli.

*43 ZANOBI STROZZI. Portrait of Giovanni
di Bicci de' Medici, father of Cosimo Pater
Patriæ, b. 1360, d. 1429.

T.W. H. 265. B. 100.

“In the Guardaroba of the Duke” (Cosimo I.) “is the portrait of Giovanni di Bicci de' Medici and that of Bartolommeo Valori in the same picture, by the hand of Zanobi Strozzi.” (Vas. ii. 521.)

The remains of the second figure are visible to the left. The panel was divided when it was added to the collection of Medici portraits. The face was copied in the large portrait of Giovanni di Bicci, now in the corridor leading to the Pitti (No. 1), and by Bronzino in his small portrait in the Cabinet of Miniatures.

44 ZANOBI STROZZI. S. Lorenzo.

T.W. H. 265. B. 100.

Below, two scenes of the Martyrdom. Above, Christ in medallion. Much repainted.

- *45 LORENZO DI BICCI. SS. Cosmo and Damiano.

T.W. H. 316. B. 121.

The Physician-Saints, Patrons of the Medici, in red doctor's robes, holding forceps and ointment box. Above, half figure of Christ. Below, two scenes from their lives. Painted for Antonio di Ghezzo della Casa, and placed on a pillar in the Duomo 1430. Removed to the Gallery 1844.

- 14 NICCOLÒ BUONACCORSI. The Presentation in the Temple.

T.W. H. 0.51. B. 0.34.

From S. Maria Nuova.

- 260 SIMONE BOLOGNESE. The Nativity.

T.W. H. 0.41. B. 0.25.

- 55 FLOR. SCH. XV CENT. Madonna Enthroned with Angels.

T.W. H. 0.72. B. 0.39.

- 46 FLOR. SCH. XV CENT. Madonna, with S. Philip and the Baptist.

T.W. H. 247. B. 127.

Ruined and repainted. From the Camera di Commercio.

48 ROSSELLO DI JACOPO FRANCHI.
Madonna and Saints.

T.W. H. 236. B. 199.

Triptych. The Saints are: r., the Magdalen and Evangelist; l., the Baptist and S. Francis. In the pinnacles the Crucifixion, SS. Peter and Paul.

49 and 50 FLOR. SCH. XV CENT. SS.
Catherine and Francis.

T.W. H. O.64. B. O.31 each.

Wings of Triptych. Brought from the Convent de' Barbetti 1867.

51 FLOR. SCH. XV CENT. Madonna and
Saints.

T.W. H. 192. B. O.88.

The Saints are SS. Antonio, John, Peter, and Stephen.

5 FLOR. SCH. XV CENT. Madonna and
Saints.

T.W. H. 129. B. 203.

Polyptych in five compartments. In the centre the Virgin; r., SS. Peter, John, and the Archangels Michael and Gabriel; l., SS. Antony Abbot, Bartholomew, and Niccolò da Bari. Ruined and repainted. From S. Maria Nuova.

1292 GIOVANNI DAL PONTE. Scenes from
the Life of S. Peter.

T.W. H. O.60. B. 272.

Predella painting. Brought from the store-rooms of the Gallery 1861.

- 19 FLOR. SCH. XV CENT. Madonna and Saints.

From S. Maria Nuova.

- 61 GIOVANNI SCHEGGINI (called IL GRAFFIONE). Madonna.

T.W. H. O.75. B. O.55.

- 57 FLOR. SCH. XV CENT. Preaching and Martyrdom of S. Peter Martyr.

T.W. H. O.35. B. O.31.

Formerly attributed to Dello.

- *39 LORENZO MONACO. The Adoration of the Magi.

T.W. H. 161. B. 184.

In the pinnacles Christ, Isaiah, and Jeremiah. Between these is an Annunciation painted at a later date by Cosimo Rosselli. Much damaged by the splitting of the wood, and badly restored. Formerly attributed to Fra Angelico. Painted for the Church of S. Lucia de' Magnoli, Via dei Bardi, at the order of the Signoria.

- 53 NERI DI BICCI. The Annunciation. 1458.

T.W. H. 152. B. 150.

Mentioned by Neri di Bicci in his "Ricordi" (fol. 44^t.) as having been painted for the Compagnia di S. Maria in Mosciano in 1458. Painted in the manner of Fra Filippo Lippi.

- 54 NERI DI BICCI. Madonna.

T.W. H. O.85. B. O.57.

Much repainted.

- 58 FLOR. SCH. XV CENT. The Adoration
of the Magi.

T.W. H. O.35. B. O.51.

Predella painting.

- 62 FLOR. SCH. XV CENT. Florentine Youths
playing the Game of Civetta.

T.W. H. O.59. B. O.59.

Cassone panel. Bought 1781.

- 3457 FLOR. SCH. XV CENT. Madonna.

T.W. H. 100. B. O.74.

- 35 FLOR. SCH. XV CENT. The Trinity, with
Saints.

T.W. H. 228. B. 128.

The Saints are SS. Cosimo, Damiano, Giuliano, and Sebastian, with S. Francis kneeling.

- 1278 bis SCH. OF VERROCCHIO. Madonna
and Saints.

T.W. H. 173. B. 165.

The Saints are: r., the Baptist and S. Niccolò da Bari; l., S. Zanobi (holding a model of the City of Florence) and S. Francis. Painted for the SS. Annunziata. Hidden for years in the store-rooms of the Gallery. Exposed 1881.

- 64 SCH. OF COSIMO ROSSELLI. Madonna,
with SS. Niccolò and Antony Abbot.

T.W. H. 151. B. 185.

3438 SCH. OF BOTTICELLI. Madonna and Saints.

T.W. H. 175. B. 202.

A fine work by one of the many imitators of Botticelli. The Saints are: r., the Baptist, SS. Lorenzo and Francis; l., SS. Cosimo, Damiano, and Antonio.

63 COSIMO ROSSELLI. The Coronation of the Virgin.

T.W. H. 192. B. 129.

A crowded composition, inharmonious in colour, which is partly due to repaint.

77 SCH. OF BOTTICELLI. Madonna.

T.W. H. 0.68. B. 0.46.

*66, *67, *68 SCH. OF BOTTICELLI. The Banquet of Ahasuerus, The Banquet of Vashti, and The Triumph of Mordecai.

T.W. 66 and 67: H. 0.44. B. 0.81. 68: H. 0.44.
B. 0.58.

Cassone panels. Charming little scenes, painted with much vigour and originality, and very harmonious in colour. Bought 1781, from a carpenter.

86 FLOR. SCH. XV CENT. Madonna.

T.W. H. 0.88. B. 0.57.

59 COSIMO ROSSELLI. Madonna and Angels.

T.W. H. 0.81. B. 0.50.

92 FLOR. SCH. XV–XVI CENT. Madonna,
with the Child Baptist.

Tondo. t.w. Diam. 0.57.

*1249 and *1282 FRANCESCO GRANACCI.
Joseph conducted to Prison, and Joseph pre-
sented his Father and Brothers to Pharaoh.

O.W. H. 0.95. B. 160—each.

Two of the paintings executed for the famous nuptial chamber of Pierfrancesco Borgherini and his wife, Margherita Acciaiuoli, at the commission of Salvi Borgherini. Two other panels from the same room, by Andrea del Sarto, are in the Pitti (Nos. 87 and 88); another, by Pontormo, in the National Gallery (No. 1131); and two by Bacchiacca in the same Gallery (Nos. 1218 and 1219).

“Granacci painted for Pierfrancesco Borgherini in his house in Borgo Santi Apostoli in Florence on a couch in a room (where Jacopo Pontormo, Andrea del Sarto, and Francesco Ubertini had painted some scenes from the life of Joseph) a picture in oil of the same story, with small figures done with the nicest care and most beautiful colour,” &c. (Vas. v. 343.)

In his Life of Pontormo Vasari speaks at great length of the paintings and of the magnificence of the room in the Palazzo Borgherini, and tells how, after the siege of Florence, Pierfrancesco being at Lucca, Giovanni Battista della Palla, agent of Francis I., came to buy for the king the famous furniture, and how valiantly Margherita Acciaiuoli defended her property, saying:—

“Basest buckster, who would break up the ornaments in the houses of gentlemen, and rob this city of its richest and noblest treasures to embellish the countries

of our enemies. . . . This is the couch of my nuptial, to honour which Salvi my father-in-law caused all this magnificent and royal furniture to be made, and which I reverence for his memory and for love of my husband, and which I mean with my blood and my life to defend."
(Vas. vi. 263-5.)

1296 BACCHIACCA. Three Scenes from the Life of S. Acasio.

O.W. H. 0.72. B. 272.

Predella painting. Centre panel, S. Acasio helped by angels to defeat the rebels; r., The Martyrdom of S. Acasio and his companions on Mount Ararat; l., S. Acasio and his companions baptized by angels. Painted for the Chapel of the Tanai de' Medici in S. Lorenzo. Brought to the Gallery 1860.

1205 BRESCIANINO (ANDREA DA BRESCIA). Madonna, Saints, and Angels.

O.W. H. 102. B. 112.

1140 SCH. OF ANDREA DEL SARTO. Madonna and Child Baptist.

O.W. H. 0.89. B. 0.67.

90 FLOR. SCH. XVI CENT. Madonna in Glory, with Saints.

T.W. H. 234. B. 141.

From the Convent of S. Vivaldo, near Città di Castello.

85 SCH. OF LORENZO DI CREDI. Madonna adoring the Christ Child.

Tondo. O.W. Diam. 102.

82, 83, 84 PIERO DI COSIMO. Sacrifice to Jupiter for the Liberation of Andromeda, The Liberation of Andromeda, and The Marriage of Perseus disturbed by Phineus.

O.W. 82 and 83: H. 0.70. B. 175.
84: H. 0.60. B. 160.

Milanesi supposes these to be the panels mentioned by Vasari as having been painted for Francesco del Pugliese.

"He painted round a room in the house of Francesco del Pugliese some scenes with small figures; and it is impossible to tell the number of fantastic things that he delighted to paint there. . . . These pictures, after the death of Francesco and his children, were taken away, and I know not what has befallen them."
(Vas. iv. 139.)

1287 LORENZO DI CREDI. Holy Family.

Tondo. o.w. Diam. 114.

89 FLOR. SCH. XV CENT. Madonna and Child Baptist.

Tondo. o.w. Diam. 0.86.

Brought from the Ufficio dell' Avvocatura Erariale in 1889.

91 GERINO DI ANTONIO GERINI. Madonna Enthroned with Saints. 1529.

O.W. H. 293. B. 191.

The Saints are: r., SS. James, Cosimo, and the Magdalen; l., SS. Catherine, Rock, and Damiano.

Inscribed: GERINVS ANTONII DE PISTORIO PINXIT
MDXXIX. Painted for the Convent of Sala, Pistoja.

VENETIAN SCHOOL.

Most of the paintings in this room were bought by Cardinal Leopoldo de' Medici in 1654 from the collection made by Paolo del Sera, a wealthy Florentine merchant established in Venice.

(Several of the unimportant works have been omitted.)

VESTIBULE.

650 SCH. OF PALMA VECCHIO. Portrait
of a Geometrician. 1555.

Tondo. Oil on slate. Diam. 112.

Inscribed: M · D · L · V.

609 SCH. OF TITIAN. The Battle of Cadore.

O.C. H. 116. B. 130.

Copy of part of the large fresco painted by Titian in the Sala del Gran Consiglio of the Ducal Palace, Venice, which was destroyed by fire 1570. (Vas. iii. 439.)

LARGE HALL.

588 ANDREA SCHIAVONE. The Adoration
of the Shepherds.

O.C. H. 114. B. 161.

Brought from the Guardaroba of the Pitti 1798.

*571 GIOVANNI FRANCESCO CAROTTO. Portrait of a Warrior and his Page.

O.C. H. O.88. B. O.73.

A fine portrait, showing the influence of Giorgione.



Formerly called *Portrait of Gattamelata and his Page*, and attributed to Giorgione. The authorship is still much disputed. Morelli gave it to Michele da Verona ("Italian Painters," ii. 69), Crowe and Cavalcaselle to Torbido. The attribution to Carotto is Mündler's. Brought in 1821 from the Vienna Gallery in exchange for another picture.

*586 MORONI. Portrait of a Man. 1563.

O.C. H. 181. B. 100.

Life-sized full-length figure dressed in black, pointing to a flaming brazier on a pedestal. Inscribed: ET QUID VOLO NISI VT ARDEAT · 1563 · 10 · BAP · MORONVS · P. Brought from the Guardaroba of the Pitti 1797.

*1568 BARTOLOMMEO VIVARINI. S. Louis of Toulouse.

T.W. H. O.67. B. O.34.

A fine example of the master, well preserved.

****I III** ANDREA MANTEGNA. The Adoration of the Magi, The Ascension, and The Circumcision.

T.W. Centre panel: H. 0.77. B. 0.77. Side panels, each; H. 0.83. B. 0.71.

Triptych. One of the finest and most delicately painted of Mantegna's works. The Virgin is of great beauty, and the landscape and details of foliage (such



as the fig tree in the rock) are exquisitely painted. In the right wing—the Circumcision—the figures are grouped at the foot of a high pillar in a building of elaborate architecture. The scene is treated with great tenderness and realism, the child, who turns in terror to his mother, and the Baptist, who sympathetically averts his head, being of special charm and truth to life. The Ascension is inferior to the rest. The colours are very brilliant and varied, and the

painting is well preserved. Probably his first work in Mantua.

"Lodovico Gonzaga . . . ordered him to paint in the Castle of Mantua for the chapel, a small picture in which are scenes with figures not very large, but most beautiful." (Vas. iii. 396.)

Painted about 1459. Bought by Don Antonio de' Medici, Prince of Capistrano, natural son of Francesco I. Placed in the Gallery 1632. A half-finished engraving of the Virgin and old King is in the corridor leading to the Pitti, and is attributed to Mantegna. It is, however, only a poor copy from the painting.

3388 SCH. OF TINTORETTO. Leda.

O.C. H. 165. B. 218.

*1562 JACOPO BELLINI. Madonna.

T.W. H. 0.69. B. 0.49.

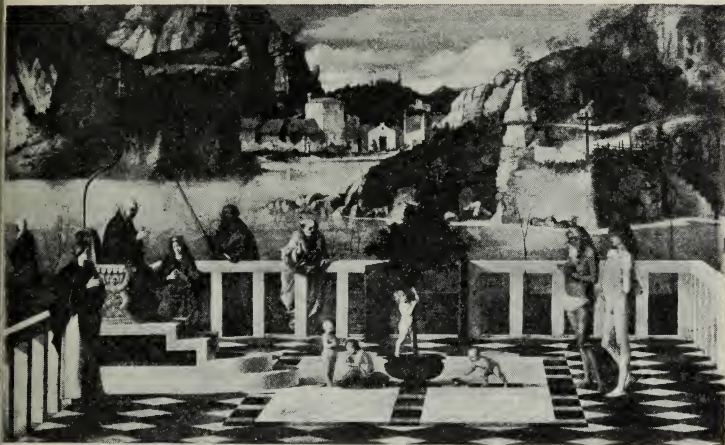
A fine example of this rare master. Well preserved.

**631 GIOVANNI BELLINI. Allegory of the Church.

O.W. H. 0.72. B. 117.

In an enclosed space the Virgin is enthroned, a female Saint on either side. Before her is the Tree of Life (?), from which nude children pluck fruit. Behind them stand SS. Onofrio and Sebastian, representing the old and youthful Saints. Over the paling, as though guarding the enclosure, lean SS. Peter and Paul. Beyond stretches a rocky landscape, with a lake of luminous water in the middle distance. Here are seen a centaur lying in wait for a monk, a negro in a hut, an Arab and other figures, apparently repre-

senting the faiths outside the pale of the Church. The colour is rich and sombre, blues and greens



predominating. Formerly attributed to Basaiti. Brought from the Villa of Poggio Imperiale 1795.

584 BISSOLO. Madonna, with S. Peter.

O.W. H. 0.52. B. 0.72.

To the right is the donor, a female holding a child. Formerly attributed to Cima. Brought from the Guardaroba of the Pitti 1798.

584 bis CIMA DA CONEGLIANO. Madonna.

O.W. H. 0.66. B. 0.57.

Brought from the store-rooms of the Accademia 1884.

*601 TINTORETTO. Portrait of Admiral Veniero.

O.C. H. 196. B. 0.99.

A fine portrait, with a view of the sea seen through the window. Brought from the Guardaroba of the Pitti 1794.

**622 GIORGIONE.

Portrait of
a Knight
of Malta.

O.W.

H. 0.79. B. 0.64.

A superb portrait, but much repainted about the face. He has that melancholy brooding look peculiar to all Giorgione's figures. Brought from the Guardaroba of the Pitti 1798.



**621 GIORGIONE. The Child Moses undergoing the Ordeal by Fire.

O.W. H. 0.88. B. 0.71.

This and the following, to which it is the pendant, are, according to Morelli, the earliest existing works of Giorgione, probably painted in his sixteenth or eighteenth year ("Italian Painters," ii. 214). Judging by the *naïveté* of the grouping and execution of

the figures, this is probably correct. But if the figures are trivial, the landscape in both is of the utmost beauty, painted with his characteristic feeling for cool, well-watered vegetation. Brought from the Villa of Poggio Imperiale 1795.

****630** GIORGIONE. *The Judgment of Solomon.*

See above. The figures here are more wooden and lifeless, and the grouping even poorer than in No. 621, which points to its having been executed earlier.



592 SEBASTIANO DEL PIOMBO.

The Death of Adonis.

O.C. H. 194. B. 293.
Formerly attributed to Moretto. Brought from the Guardaroba of the Pitti 1789.

****621**

****583 bis** CARPACCIO. *The Finding of the Cross.*

O.W. H. 0.66. B. 0.41.

Fragment of a larger work. A group of warriors and priests surrounds a plank of the cross, on which a young soldier is seated. One—a youth in red cap and hose, with a cloud of fair hair—is one of the most poetic

figures of the painter. The colour is rich and very harmonious. A fine specimen of his work, and the only one in Florence. Bought from Donna Isabella Bianciardi-Pini.

583 VINCENZO CATENA. Pietà.

O.W. H. 0.74. B. 117.

A highly finished painting in *grisaille*. Formerly attributed to Giovanni Bellini. Bought in 1798 by Conte Mocenigo from the Aldobrandini collection, Rome, and presented to Ferdinando III.

648 SCH. OF TITIAN. Portrait of Caterina Cornaro, Queen of Cyprus, in the Character of S. Catherine.

O.C. H. 100. B. 0.70.

It is known that Titian painted in 1542 a portrait of the Queen of Cyprus many years after her death, of which several copies were made. That this is a copy and not the original the mediocrity of execution proves. Bought by Cardinal Leopoldo de' Medici from the collection of Paola del Sera, Venice.

1524 TITIAN. Mater Dolorosa.

O.C. H. 0.73. B. 0.56.

A poor example of his later work. Painted in the same manner as the picture of the same subject in the Prado, Madrid. Presented by Dr. Arthur de Noé Walker.

578 ROMANINO. Portrait of a Boy.

O.W. H. 0.54. B. 0.40.

Formerly attributed to Paris Bordone.

603 PAOLO VERONESE. Portrait of a Man.

O.C. H. O.47. B. O.39.

574 POLIDORO LANZIANO (?) Madonna,
with S. Francesco.

O.C. H. O.74. B. III.

More probably by Bernardino Licinio.

638 TINTORETTO. Portrait of Jacopo Sansovino.

O.C. H. O.68. B. O.57.

Inscribed : IACOPO TATTI SANSOVINO.

576 SCH. OF TITIAN. Portrait of Jacopo Sansovino.

O.C. H. 119. B. O.98.

A fine painting, possibly by Beccaruzzi.

639 VEN. SCH. XV CENT. Portrait of Man
with Guitar.

O.W. H. O.73. B. O.56.

Formerly attributed to Moretto, possibly by Giulio Campi.

*610 JACOPO BASSANO. Hunting Dogs.

O.W. H. O.82. B. 123.

The only genuine painting by this master in the Gallery.

- 613 SCH. OF PARIS BORDONE. Portrait of Man.
O.C. H. 0.72. B. 0.50.
Possibly by Beccaruzzi.
- 625 SCH. OF TITIAN. Madonna, with S. Catherine.
O.C. H. 0.68. B. 0.57.
- 59 SALVIATINI. Bathsheba.
O.C. H. 0.97. B. 0.97.
- 644 PAOLI PINI. Portrait of the Physician Coignati.
O.C. H. 0.50. B. 0.41.
- 623 SCH. OF PALMA VECCHIO. Santa Conversazione.
O.W. H. 0.79. B. 115.
Possibly a contemporary copy.
- 579 ATT. TO PAOLO VERONESE. The Annunciation.
O.C. H. 142. B. 294.
More probably by his pupil Zelotti.

628 BONIFAZIO VENEZIANO. The Last Supper.

O.C. H. 208. B. 332.

Brought from the Guardaroba of the Pitti 1798.

*642 MORONI. Portrait of Giovanni Antonio Pantera.

O.C. H. 0.81. B. 0.63.

Author of the "Monarchia di Cristo," printed 1530, dedicated to Francis I., which book he holds in his hand. Brought from the Villa of Poggio Imperiale 1795.

614 SCH. OF TITIAN. Portrait of Giovanni delle Bande Nere.

O.C. H. 0.97. B. 0.88.

Son of Giuliano de' Medici and Caterina Sforza, born 1498, killed at the battle of Mantua 1526.

589 PAOLO VERONESE. Martyrdom of S. Giustina.

O.C. H. 0.89. B. 102.

An early work of little merit. Probably done as a study for the altar-piece in the Church of S. Giustina, Padua.

649 ANDREA SCHIAVONE. Portrait of Man.

O.C. H. 0.95. B. 0.78.

- 647 TIBERIO TINELLI. Portrait of the
Poet Giovanni Battista Strozzi.

O.C. H. 0.82. B. 0.63.

Brought from the Villa of Poggio Imperiale 1795.

- 643 PADOVANINO. Lucretia.

O.C. H. 0.92. B. 0.73.

- 618 SCH. OF TITIAN. Madonna.

O.C. H. 0.71. B. 0.58.

A rough unfinished copy, by some follower, of the Madonna of the Pesaro family in the Church of the Frari, Venice. Bought 1863.

- 619 PALMA VECCHIO. Judith.

O.W. H. 0.88. B. 0.70.

Brought from the Guardaroba of the Pitti 1798.

- 1540 SCH. OF TITIAN. Portrait of Sixtus IV.

O.W. H. 102. B. 0.85.

- 616 PORDENONE (?) The Conversion of S.
Paul.

O.C. H. 124. B. 264.

Attributed by some critics to Beccaruzzi. Brought from the Guardaroba of the Pitti 1798.

617 SCH. OF TINTORETTO. The Marriage
in Cana.

O.C. H. 175. B. 274.

An old copy of Tintoretto's painting, formerly in the refectory, now in the sacristy, of the Church of the Salute, Venice. Brought from the Guardaroba of the Pitti 1796.

*575 LORENZO LOTTO. Madonna, with
SS. Anna, Joachim, and Jerome. 1534.

O.C. H. 0.66. B. 0.83.

Inscribed: LORENZO LOTO 1534. A genuine but uninteresting work.

590 SCH. OF TITIAN. Madonna and Child
Baptist.

O.C. H. 0.97. B. 0.80.

615 TINTORETTO. Portrait of Old Man.

O.C. H. 112. B. 0.87.

*645 GIROLAMO SAVOLDO. The Trans-
figuration.

O.C. H. 139. B. 124.

The only example of the master in the Gallery.

585 SCH. OF TINTORETTO. Portrait of
Man.

O.C. H. 108. B. 0.92.

Formerly attributed to Pordenone. Brought from the Guardaroba of the Pitti 1794.

- 581 TIBERIO TINELLI. Portrait of Young Man.
O.C. H. O.50. B. O.41.
- 602 bis SEBASTIANO RICCI. The Sacrifice of Iphigenia.
O.C. H. O.42. B. O.51.
Bought 1869.
- *577 PARIS BORDONE. Portrait of Man.
O.C. H. O.52. B. O.43.
A fine work.
- *607 PARIS BORDONE. Portrait of Young Man.
O.C. H. 130. B. 101.
A fine portrait. Brought from the Guardaroba of the Pitti 1794.
- 587 ATT. TO PARIS BORDONE. Portrait of Man.
O.C. H. 112. B. O.88.
More probably by Bernardino Licinio.
- 593 SCH. OF JACOPO BASSANO. Moses and the Burning Bush.
O.C. H. O.95. B. 167.

594 SCH. OF TINTORETTO. Apparition
of S. Augustine.

O.C. H. 186. B. 108.

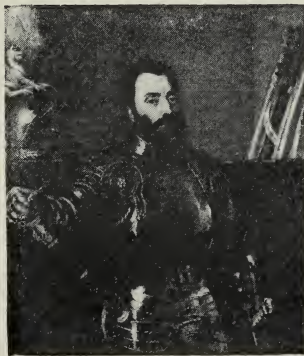
**605 TITIAN. Portrait of Francesco Maria
della Rovere, Duke of Urbino, 1536-7.

O.C. H. 114. B. 100.

Three-quarter figure of the duke in armour, holding the general's baton. The colour is very sombre. Inscribed: TITANIUS · F. This, with its pendant, No. 599, are among the finest of Titian's portraits. The duke was in Venice in 1536 as commander in the war against the Turks, and it was at this time the portrait was begun.

"He painted Francesco Maria, Duke of Urbino, a marvellous work, which Messer Pietro Aretino celebrated with a sonnet."
(Vas. vii. 443.)

This sonnet was sent by Aretino to Veronica Gambara with another, both very feeble and unworthy of the superb portraits they celebrate. The paintings came to Florence in 1631 on the marriage of Vittoria della Rovere, daughter of Federigo, Prince of Urbino, with Francesco II. Placed in the Gallery 1795.



**599 TITIAN. Portrait of Eleonora Gonzaga,
Duchess of Urbino, 1536-7.

O.C. H. III. B. 102.

She is seated near an open window through which is a very beautiful landscape. She is dressed in black,



with gold bows, and wears a great gold jewelled girdle. By her are a small clock and a lap dog. Eleonora Gonzaga was daughter of Francesco, Marquis of Mantua, and Isabella d'Este.

Whatever may be said to the contrary, the likeness between this face and that of the Reclining Venus of

the Tribuna is too strong for much doubt to exist that that is also a portrait of her. (See above for history of the work.)

596. SCH. OF PAOLO VERONESE. Esther
before Ahasuerus.

O.C. H. 208. B. 274.

Brought from the Guardaroba of the Pitti 1793.

595 ATT. TO JACOPO BASSANO. The
Family of the Painter.

O.C. H. 114. B. 178.

More probably by one of his sons, Francesco or Leandro, whose portraits, with those of their wives and children, are right and left of Jacopo.

*629 (On Easel.) MORONI. Portrait of Man.

O.C. H. 0.71. B. 0.56.

In spite of its want of character this is one of the best works of the painter, whose portraits, technically irreproachable, are apt to be somewhat photographic. Brought from the Guardaroba of the Pitti 1798.

1569 (On Easel.) CARIANI. Holy Family.

O.C.

*626 (On Easel.) TITIAN. Flora.

O.C. H. 0.80. B. 0.64.

Half-length life-sized figure of a young woman in white draperies and amethyst coloured brocade, holding flowers. Much repainted, especially about the face and neck. Possibly a portrait of Violante, daughter of Palma Vecchio. Painted about 1515. In the beginning of the seventeenth century it was in the possession of Don Alfonso Lopez, Spanish Ambassador at Amsterdam; later, in that of the Archduke Leopold William. Brought from Vienna about 1792.

*633 (On Easel.) TITIAN. Madonna, with S. Antony Abbot and the Child Baptist.

O.C. H. 0.76. B. 0.94.

An early work, showing the strong influence of Giorgione, whose women the Virgin resembles. Brought from the Guardaroba of the Pitti 1793.

TUSCAN SCHOOL

SALA IV

(Four only of the paintings in this room are omitted.)

Over the entrance is a large Crucifix, not numbered, attributed to Lorenzo Monaco, but more likely of his school.

*60 ALESSO BALDOVINETTI. Madonna
and Saints.

T.W. H. 173. B. 167.

In a garden with cypresses the Virgin is enthroned against a gold curtain: r., stand SS. Lorenzo, Giuliano, and Antony Abbot; l., the Baptist, SS. Cosimo and Damiano. In front kneel SS. Francis and Dominic. The finest existing easel picture of the master, full of charm and in good preservation. Brought from the chapel of the Villa of Caffagiolo 1796.

6 SCH. OF PIER DEI FRANCESCHI.
The Resurrection.

O.W. H. 159. B. 156.

From S. Maria Nuova.

20 ANDREA AND JACOPO ORCAGNA (?)
Altar-piece of S. Matthew.

T.W. H. 255. B. 250.

Triptych. In the centre panel the nearly life-sized figure of S. Matthew. In each wing two scenes from the life of the Saint. In the predella five scenes from the life of S. Niccolò. From S. Maria Nuova.

*56 ALESSO BALDOVINETTI. The An-
nunciation.

T.W. H. 168. B. 136.

Under a loggia in a garden the Virgin stands by a reading-desk. The Archangel, an undignified figure, runs forward rapidly. Vasari mentions it without comment as a work of Pesellino (Vas. iii. 38). It was painted for the Church of S. Giorgio sulla Costa, now called the Spirito Santo. Lost sight of for many years, it was discovered in 1862 in the convent annexed to the church. Brought to the Gallery 1868.

47 ROSSO FIORENTINO. Madonna, with
SS. Francis and Jerome.

O.W. H. 170. B. 161.

*65 COSIMO ROSSELLI. Madonna in Glory,
called "Madonna della Stella."

O.W. H. 190. B. 136.

A fine painting, with more dignity than is usual with this painter. From S. Maria Nuova.

1541 FRANCESCO GRANACCI. Madonna,
with SS. Francis and Zanobi.

O.W. H. 191. B. 172.

Lent by the Duchessa Maria Covoni Borghese.

63 GIOVANNI ANTONIO SOGLIANI. The Dispute on the Doctrine of Original Sin.

O.W. H. 345. B. 200.

Large altar-piece. In the clouds the Virgin supported by Christ, Angels, and Cherubs. Below, six life-sized

figures of Fathers of the Church disputing round the prostrate body of Adam. From S. Maria Nuova.

1542 IL VECCHIETTA. Madonna and Saints.
1457.

T.W. H. 158. B. 200.

Triptych. Inscribed: OPVS · LAVRENTII · PETRI · SENENSIS · MCCCCLVII · QVESTA · TAVOLA · HA · FATTA · FARE GIACOMO DANDREVCCIO SETAIVOLO PER SVA DIVOZIONE. As stated, it was painted for the silk merchant, Giacomo di Andreuccio. Later in the possession of the Petrucci family, Siena.

51 SCH. OF GHIRLANDAIO. The Crucifixion.

Fresco, with nearly life-sized figures, brought from the terrace of the Convent of S. Maria Nuova.

**12 ANDREA DAL CASTAGNO. The Crucifixion.

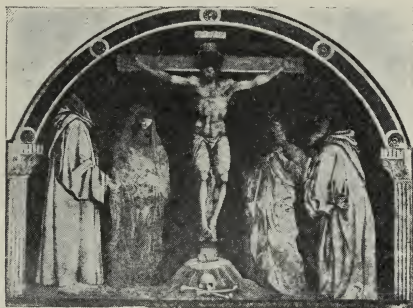
Fresco. H. 244. B. 375.

A superb work. Andrea was the first painter who devoted his energies to the representation of natural gesture and expression. Christ and the two monks he has treated conventionally, but in the Virgin and Evangelist he has given most realistic studies from life. The Evangelist, in particular, with his grand gesture and concentrated emotion, is one of the finest figures in Florentine art.

“Within the city, in the Convento degli Angeli, in the first cloister opposite the principal entrance, he

painted the Crucified Christ, Our Lady, S. Giovanni, S. Benedetto and S. Romualdo. And at the top of the cloister that is over the garden he painted another like it, varying only the heads and little else." (Vas. ii. 669.)

Which of these frescoes it is is uncertain. It was discovered under white-wash in the fifth cell of the second cloister in the Convent of S. Maria degli Angeli.



*22 RAFFAELLO CAPPONI. Madonna and Saints. 1500.

T.W. H. 225. B. 171.

The Virgin is enthroned against a landscape background: r., S. Zanobi presents the female donor, a young woman in black; l., S. Francis presents the male donor in red citizen's dress. Both are good portraits with much character. Between them is a small altar-piece of the Crucifixion, on the frame of which is inscribed: RAPHAEL DE CAPONIBVS ME PINSIT · AD MCCCC. From S. Maria Nuova.

[Over the entrance to the Sala di Lorenzo Monaco is a Pietà in the manner of Botticelli, not numbered.]

- 24 LORENZO DI CREDI (?). Madonna
adoring the Christ Child.

Tondo. o.w. Diam. 0.83.

From S. Maria Nuova. Probably school work.

- 71 FRA BARTOLOMMEO AND AL-
BERTINELLI. The Last Judgment.

1500.

Fresco. H. 360. B. 375.

A ruined fresco, begun by Fra Bartolommeo in 1499, at the order of Gerozzo Dini, for the Chapel of the Cemetery of S. Maria Nuova. It has historic interest, though it is too ruined to be of much artistic value. According to Vasari, who writes at too great length to quote, it was while occupied on this fresco that Fra Bartolommeo, having taken part with Savonarola, vowed that if he escaped death he would renounce the world and become a monk, which he did in 1500, leaving the work unfinished. Gerozzo Dini then commissioned Albertinelli to finish it, and he painted in it many portraits—the Governor of the Hospital, Gerozzo and his wife, Bugiardini, his pupil, Fra Angelico, and his own face (Vas. iv. 181). The fresco is too ruined for these to be recognisable. A copy in chalk of the same size by Raffaello Buonaiuto hangs on the same wall. Both are from S. Maria Nuova.

- No number. ATT. TO LORENZO
MONACO. Christ on the Cross.

From S. Maria Nuova.

- 1528 SCH. OF LORENZO DI CREDI.
Madonna, with the Child Baptist.

Tondo. o.w. Diam. 0.70.

Much repainted.

- 1224 RIDOLFO GHIRLANDAIO. Holy Family.

Tondo. o.w. Diam. 188.

ROOM OF LORENZO MONACO

(None of the paintings are omitted.)

- *1310 GENTILE DA FABRIANO. Four Saints. 1425.

T.W. H. 180. B. 225.

Part of Polyptych. In separate panels the Magdalen, S. Niccolò da Bari, the Baptist, and S. George, against gold backgrounds. In the pinnacles medallions surrounded by Angels, with two heads of Saints and the Archangel and Virgin of the Annunciation. A fine example of his work, the Magdalen and S. George being of special charm and delicacy.

“*In S. Niccolò near the Porta S. Miniato, he painted for the Quaratesi family, the picture for the high altar; which of all that I have seen by his hand appears to me without doubt the best; because besides Our Lady and many Saints who surround her, all well painted, the predella, with scenes from the life of S. Niccolò, could not be more beautiful nor better done.*”
(Vas. iii. 7.)

The centre panel with the Virgin is lost, and the

side panels have been joined together. The predella is also lost. The picture was inscribed: OPVS GENTILIS DE FABRIANO MCCCCXXV · MENSE MAI. In Milanesi's time it was still in the choir of S. Niccolò. It was presented to the Gallery by the Marchese Quaratesi 1879.

I302 BENOZZO GOZZOLI. Predella, with three Scenes—Pietà, The Mystic Marriage of S. Catharine, and SS. Antonio and Benedict.

T.W. H. O.24. B. 221.

Brought from the Convent of S. Croce 1847.

****17** FRA ANGELICO. Tabernacle of the Arte dei Linaiuoli. 1433.

T.W. Centre panel: H. 255. B. 133. Side panels,
each: H. 270. B. 0.72.

Large Tabernacle. One of his best and most important works. In the centre a colossal figure of the Virgin, with the Child dressed in black, embroidered with gold. She has more dignity than most of his figures, and the background of gold embroideries gives a gorgeous and hieratic effect, more Sieneese than Florentine. In the thickness of the frame round her are twelve angels making music. On the wings, colossal figures of the Baptist and S. Mark. Outside, S. Peter, and again S. Mark, as the patron Saint of the Guild of Flax-Weavers. The colours are very brilliant.

“He painted for the Flax-Weavers a picture which is in the office of their Guild.” (Vas. ii. 514.)

A document of the Guild records that it was painted in 1433 for the price of 190 gold florins. The predella is below (No. 1294). Brought to the Gallery 1777.

- 1294 FRA ANGELICO. Predella to the above,
with three Scenes : The Preaching of S. Peter,
The Adoration of the Magi, and the Martyr-
dom of S. Mark.

H. O.34. B. 168.

- 1545 FLOR. SCH. XIV CENT. The Corona-
tion of the Virgin.

T.W. H. 175. B. 262.

Polyptych. From the Church of S. Maria Novella.

- 1533 LORENZO DI BICCI. Madonna, with
Saints and Angels.

T.W. H. 180. B. 242.

Triptych. In central panel the Virgin enthroned with Angels: r., SS. Antony of Padua and Niccolò da Bari; l., SS. Louis of Toulouse and Francis.

- 64 SCH. OF FRA ANGELICO. Madonna
and Angels.

T.W. H. 118. B. 104.

From S. Maria Nuova.

- *1309 DON LORENZO MONACO. The
Coronation of the Virgin. 1413.

T.W. H. 515. B. 448.

Large and much repainted altar-piece in Polyptych form. In the centre Christ crowns the Virgin, surrounded by Angels and Saints. Three Angels kneel in front, two swinging censers, the third playing a small

organ. This last has been nearly obliterated, a tabernacle for the reception of the Host having been placed over it. Such parts as remain are modern repaint. In the pinnacles, Christ, with the Archangel and Virgin of the Annunciation. In the predella six scenes—The Nativity, Adoration of the Magi, and four from the life of S. Bernard. These are much better preserved than the altar-piece, which is repainted with bright, crude colours, entirely different from the rich and sombre tones of the master. On the pilasters are five small figures of prophets on either side. Inscribed :
 DAVIO · · · HEC TABVLA · FACTA · EST · PRO · ANIMA ·
 CENOBII · CECCHI · FRASCHE · ET · SVÖR · IN · RECOMPENSA-
 TIONE · VNIVS · ALTERĪ · TABVLE · PER · EVM · IN · HOC ·
 TEMPPIO · POSITA · EST · PER · OPERA · M · LAVRENTII · IOH̄IS ·
 ET · SVÖR · MONACI · HVIVS · ORDINIS · QVI · EAM · DEPINXIT ·
 AÑO · DÑI · MCCCCXIII · MENSE · FEBRVARII · TEMPORE ·
 DOMINI · MATHEI · PRIORIS · H̄ · MONASTERII.

“The first works of this painter-monk were for his Convento degli Angeli, where he painted the picture for the high altar still to be seen in the church, which was completed and set in place in 1413, as can be seen inscribed in the ornament of the frame.” (Vas. ii. 18.)

The altar-piece was removed at the end of the XVI century to make way for one by Alessandro Allori, and for years was lost sight of. In 1830 it was discovered in the Badia of S. Pietro a Cerreto, near Certaldo, a convent which had been annexed to that of the Angeli in 1414. In 1866 it was brought to the Gallery, where it was repainted as we now see it. Milanesi, who saw it before its restoration, spoke of it with enthusiasm as the finest, most splendid work of the XV century (Vas. ii. 19, note 1).

- *1544 BARTOLOMMEO CAPORALI.
Madonna and Angels.

T.W. H. O.77. B. O.56.

- 1551 GIOVANNI DI PAOLO. Madonna and Saints.

T.W. H. 200. B. 240.

Polyptych. The Saints are: r., SS. Dominic and Peter; l., SS. Paul and Thomas Aquinas.

- 1304 NEROCCIO DI LANDI AND FRANCESCO DI GIORGIO. Three Scenes from the Life of S. Benedict.

T.W. H. O.30. B. 192.

Predella painting. The figures are by Neroccio, the architecture in the second and third scenes by Francesco di Giorgio.

- *1290 (On Easel.) FRA ANGELICO. The Coronation of the Virgin.

T.W. H. 112. B. 114.

This brilliant little picture is perhaps the most popular of his works, as it is one of the best and most delicately finished. Vasari mentions it without comment as being in the transept of S. Maria Nuova (Vas. ii. 516). The three predella scenes which belong to it are in Sala I. of the Scuola Toscana: No. 1178, *The Marriage of the Virgin*; No. 1184, *The Death of the Virgin*; and No. 1162, *The Naming of the Baptist*. It is in good preservation, and very bright and harmonious in colour. Brought to the Gallery 1825.

ROOM OF BOTTICELLI

(All the paintings in this room are mentioned.)

*1303 SCH. OF BOTTICELLI. Madonna.

T.W. H. 123. B. O.62.

Under a portico of beautiful proportions, with roses behind her, is seated the Virgin, holding a pomegranate from which the child picks the seeds. One of the most charming works of the school, showing almost equally the influence of Fra Filippo Lippi.

*1316 BOTTICELLI. The Annunciation.

T.W. H. 148. B. 161.

The Virgin stands at a reading-desk, and bends over to receive the message from the Archangel, who kneels reverently before her. Her gesture is most graceful, and the transitory movement admirably rendered. Morelli was of opinion that the design only is by Botticelli ("Italian Painters," i. 84), and there is no doubt that the execution differs materially from his style. The colour is not his, and the line has not his sensitive quality. It has been suggested that it was painted by Raffaellino del Garbo on his cartoon. The small Pietà on the frame has much resemblance to Raffaellino's work. Mentioned by Vasari, but without comment (Vas. iii. 314). Painted for the Chapel of Ser Benedetto di Ser Giovanni Guardi, in the Church of S. Maria Maddalena de' Pazzi. As this chapel was consecrated June 26, 1490, the picture may be placed somewhere about that date. It was discovered in 1872 in a small chapel in a field which formerly belonged to the convent.

76 SCH. OF BOTTICELLI. "Madonna delle Nuvole."

T.W. H. 102. B. 0.50.

The Virgin in dark green (probably blackened by time) holds the Child, which is large and unwieldy, surrounded by green Cherubs. The colour is harmonious and very sombre. The attribution to Botticelli is erroneous. Neither the forms nor the colour are his.

*1267 bis BOTTICELLI. "Madonna of the Magnificat."

Tondo. T.W. Diam. 111.

One of the most beautiful of his religious works, but much repainted, the brilliant colour being due to restoration. Bought in 1784. In the Louvre is a poor contemporary copy, which may possibly be that mentioned by Vasari as having been done by Botticelli's pupil Biagio, and which was the subject of a practical joke (for which see Vasari, iii. 319).

*1286 BOTTICELLI. "The Adoration of the Magi."

O.W. H. 116. B. 132.

An early work, showing the influence of Fra Filippo, especially in the Virgin. The kings and the personages of their suites are chiefly portraits, among which can

be identified Cosimo Pater Patriæ in the old king kneeling in dark green and gold; the two who kneel, apparently disputing as to precedence, are Piero il Gottoso (in red) and his brother Giovanni. Among the group to the right, all evidently portraits, only that of Giuliano has been identified. He stands looking down on his father, in dark green doublet and light



green hose, a superb figure.

The youth to the left, in red velvet doublet and grey hose, standing defiantly, is Lorenzo il Magnifico. The fair-haired knight in orange mantle in the right foreground is popularly sup-

posed to be a portrait of Botticelli himself, but this is not the case. Putting aside the improbability of his placing himself so, in noble's dress among princes, the face has no resemblance to the portrait of him by Filippino in the Carmine, nor to that in his Sistine fresco, while both type of feature and arrogant bearing resemble the Medici.

“ Sandro was commissioned to paint a small picture . . . which was placed in S. Maria Novella between the two doors of the chief façade, to the left of the middle door of entrance; and he painted the Adoration of the Magi, in which he has put much feeling in the first old king, who, kissing the feet of Our Lord and melting with tenderness, shows plainly that he has achieved the aim of his weary journey. And this king is a portrait of Cosimo Vecchio de' Medici, most living and natural.

The second, who is Giuliano de' Medici, father of Pope Clement VII., is seen intently and with devout soul to give reverence to that child and to present his gifts" (Vasari mistakes, it is Piero, his father.) "The third, also on his knees, seeming to adore Him and acknowledge Him to be the true Messiah, is Giovanni, son of Cosimo. One cannot describe the beauty that Sandro has shown in the heads, which are turned in different attitudes, some full face, some in profile. . . . It is certainly a most marvellous work, and for colour, drawing, and composition so excellent, that to this day every artist remains astonished by it." (Vas. iii. 315-17.)

It was removed from S. Maria Novella to the Villa of Poggio Imperiale, and in 1796 was brought to the Gallery. It was at one time attributed to Ghirlandaio.

23 SCH. OF BOTTICELLI. Madonna and Angels.

T.W. H. 0.86. B. 0.63.

A poor imitation of Botticelli's style by some pupil or imitator. From S. Maria Nuova.

**1289 BOTTICELLI. "Madonna of the Pomegranate."

Tondo.

T.W. Diam. 142.

A very beautiful work in excellent preservation. The melancholy Virgin is supposed to be a portrait of the Bella Simonetta, mistress of Giuliano de' Medici, and resembles strongly the Venus close



by. The colour is sombre and very harmonious, the

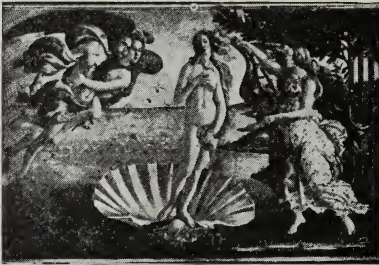
true colour of Botticelli, offering a strong contrast to the vivid painting of the *Madonna of the Magnificat* opposite. It is possible that it may be the work mentioned by Vasari as follows:—

“By the hand of Sandro, in S. Francesco outside the gate of S. Miniato, is a tondo with a Madonna and some angels the size of life, which is considered a very beautiful work.” (Vas. iii. 318.)

**39 BOTTICELLI. The Birth of Venus.

T.C. H. 160. B. 270.

A nearly life-sized nude figure with golden hair, standing on a shell on a wave-flecked sea, blown to land by two winged figures, around whom fall roses. To the



right a female, probably representing Spring, runs from a grove of orange trees, girdled with roses and with jasmine round her neck, dressed in white, powdered with cornflowers. She

holds open a pink mantle embroidered with daisies to receive the goddess. With the exception of the *Primavera*, this is the finest work of Botticelli, admirable for movement, composition and colour, and of great romantic charm. It was probably painted for Giuliano de' Medici, and the Venus is supposed to be a portrait of the Bella Simonetta, mistress of that prince. Both this and the *Primavera* are mentioned by Vasari:—

“In many houses he painted tondi and many nude

females, among which are now at Castello, a villa of Duke Cosimo, two pictures with figures—one, the birth of Venus and the winds and breezes that blow her to land with the Loves, and another Venus, whom the Graces beslower, symbolising the Spring, most gracefully expressed." (Vas. iii. 312.)

Brought from the Pitti 1815.

*1179 BOTTICELLI. S. Augustine.

T.W. H. 0.40. B. 0.26.

A small panel representing the Saint seated in a recess, half study, half architectural niche, intently copying from the Bible. Worn-out pens and torn sheets at his feet add to the effect of strenuous earnestness. Formerly attributed to Fra Filippo on the authority of Vasari, who writes in the life of that master:—

"In the house of Bernardo Vecchiotti, Florentine gentleman, is a small picture by his hand, of a S. Augustine in study, very beautiful." (Vas. ii. 625.)

The attribution to Botticelli is due to Cavalcaselle. The panel is perfectly preserved. It belonged to the painter Hugford, from whom it was bought for the Gallery in 1779.

*1154 BOTTICELLI. Portrait (so called) of Piero di Lorenzo de' Medici.

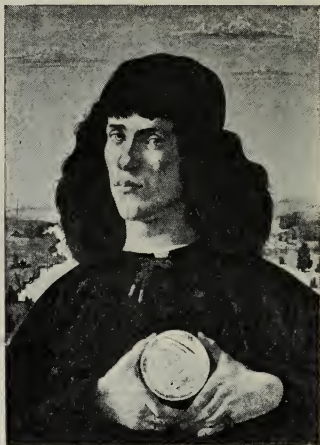
T.W. H. 0.82. B. 0.38.

A young man with thick brown hair, light blue eyes, and melancholy expression, who holds between his hands a medal in relief, sunk into the panel, of Cosimo Pater Patriæ. It was formerly called *Pico della Mirandola* and later *Portrait of a Medallist*. The name of Piero di Lorenzo was given by Müntz, but the face bears no resemblance to the authentic

portraits of that prince. It resembles strikingly the *David* by Antonio Pollaiuolo in the Berlin Gallery, which seems also to be a portrait.

73 PIERO POLLAIUOLO.

Charity (on the back of the panel a chalk drawing of the same figure, slightly varied, by Antonio Pollaiuolo).



*1154

O.W. H. 162. B. 0.80.

One of the series of Seven Virtues commissioned to Piero Pollaiuolo by the Università della Mercatanzia in 1469. The documents of commission are in existence (pub. by Jacques Mesnil, *Miscellanea d'Arte*, 1903, i. 43), and prove, if the feebleness of the work is not sufficient, that all these figures are by Piero and not Antonio. The chalk drawing on the back seems to have been sketched as a correction of Piero's work. When the panels were brought to the Gallery they were in so dilapidated a state that, with the exception of the Prudence, and the Fortitude by Botticelli, they were unfit for exhibition, the colour for the most part having peeled off (see Cavalcaselle, *Storia della Pittura*: Firenze, 1886, vi. 106). Since then they have been almost entirely repainted. They are mentioned by Vasari in his *Life of the Pollaiuoli* (iii. 292) and

in that of Botticelli (iii. 310), but without comment. Brought to the Gallery from the Palazzo della Mercatanzia 1861.

*1306 PIERO POLLAIUOLO. Prudence.

O.W. H. 162. B. 0.80.

One of the same series as the above, but in excellent preservation. The accessories, especially the mirror and snake she holds, are much better painted than the rest, and may possibly be the work of Antonio, but the figure, with its enormous length of limb and flat unmodelled face, is very characteristic of Piero, and differs completely from the finely proportioned and well-modelled figures of Antonio. Brought from the Mercatanzia 1861.

*1182 BOTTICELLI. The Calumny of Apelles.

O.W. H. 0.70. B. 190.

Under a marble loggia elaborately carved with statues and reliefs, heightened with gold, is seated a king with ass's ears, into

which Ignorance and Suspicion whisper. Before him stands Envy as a ragged man, and Calumny, young and beautiful, her hair being dressed by Deceit and Malice. She



holds a flaming torch, and drags Innocence, a nude youth, by the hair. Behind stands Remorse, an

old hag in rags, who glances back venomously at Truth, an inspired figure who is invoking the divine intervention. The colours are sombre but varied, and exquisitely harmonious, brown-greens and reds predominating. The grouping of the figures is excellent. The painting belongs to Botticelli's later period, when his love of movement had become unduly exaggerated. Even the statues in the niches are agitated and seem alive and hysterical. The only repose in the work is in the sea and sky, seen through the arches of the loggia. The subject is taken from the description of a painting by Apelles given by Lucian, who relates how the painter, accused of conspiring against the life of Ptolemy by Antiphilus, a rival painter, was in peril of his life, and, after his innocence was proclaimed, revenged himself by painting the symbolic figure of Calumny.

“Of the same size as the painting of the Magi, Messer Fabio Segni, Florentine gentleman, possesses another work by the same hand, in which is painted the Calumny of Apelles, as beautiful as is possible to be; and beneath the picture, which he himself gave to Antonio Segni, his great friend, are still to be read these verses of the said Messer Fabio—

*“Indicio quemquam ne falso laedere tentent
Terrarum reges, parva tabella monet.
Huic similem Aegypti regi donavit Apelles:
Rex fuit et dignus munere, munus eo.”*

(Vas. iii. 324.)

**1151 BOTTICELLI. Judith.

O.W. H. O.28. B. O.22.

An exquisite little picture of his earlier years, painted with the delicacy of a miniature. On a prominence, against a distant landscape, in which battle-scenes are

taking place, Judith walks swiftly, holding a scimitar and a branch of olive.

Behind her, with an expression of dog-like devotion, follows her slave, bearing on her head a sack with the head of Holofernes. This small panel, with its pendant, *The Death of Holofernes* (No. 1158), were, according to Borghini, given by Ridolfo Sirigatti to Bianca Cappello, wife of the Grand Duke Francesco I.



*1158 BOTTICELLI. *The Death of Holofernes.*

O.W. H. 0.29. B. 0.22.

Pendant to the above, showing strong traces of the influence of Antonio Pollaiuolo, in the rich colouring and the construction of the figures.

*3436 BOTTICELLI. *The Adoration of the Magi.*

O.W. H. 108. B. 170.

The design only is Botticelli's. The painting is the work of some inexpert artist of the seventeenth century. A crowded composition, showing the influence of Leonardo and belonging to his later period. The background figures are divided into three groups, separated by rocks, and the retinues of the three kings are seen converging from three points. These figures, which are only sketched in *grisaille*, have escaped the

colourist, and in them only is the touch of Botticelli visible. It is to be regretted that the picture is now hung at too great a height to appreciate their beauty. Some have the dash and energy of Leonardo, especially the groups to the right, among which is a knight on horseback, resembling strongly Verrocchio's Colleoni statue and the warrior in Leonardo's *Adoration of the Magi*. Had it been finished it would have been one of the painter's most important works. Its history is unknown. It was for years in the store-rooms of the Gallery, and was exposed only a few years ago.

**1299 BOTTICELLI. Fortitude. 1470.

O.W. H. 160. B. 0.85.

One of the Mercatanzia Virtues (see above, No. 73). The commission, given to Piero Pollaiuolo, roused

much competition among the Florentine artists, but only Botticelli succeeded in obtaining one of the figures, at the intervention of Tommaso Soderini. Painted 1470. Although it shows so strongly the influence of Antonio Pollaiuolo, it was painted, not under his direction, as had been supposed before the discovery of the documents, but in rivalry with Piero. It is one of the most beautiful of his works, painted at the age of twenty-four. The hands especially are ad-



mirable. Vasari mentions it, but without comment (Vas. iii. 310).

70 PIERO POLLAIUOLO. Justice. 1470.

O.W. H. 165. B. 0.85.

One of the Mercatanzia Virtues (see No. 73). Much repainted, the lower part being entirely modern.

ROOM OF LEONARDO

(All the paintings in this room are mentioned.)

**1252 LEONARDO DA VINCI. The Adoration of the Magi.

O.W. H. 230. B. 240.

Unfinished altar-piece, with the under-painting only, but unspoiled by attempted restoration. In the centre the Virgin and the kings kneeling before her form a fine pyramidal group. On either side in the foreground, like heraldic supporters, stand SS. Paul and George. Around is a crowded group of attendants and angels, each worthy of special study. One of the finest figures is the knight on horseback to the left, energetically giving orders, a superb study strongly resembling Verrocchio's Colleoni statue. To the right is an old bald man, recalling Leonardo's S. Jerome in the Vatican Gallery. In the background are fantastic rocks, conceived like those of the *Madonna with S. Anna*, and the *Mona Lisa*, of the Louvre, and some ruined architecture, for which a pen study exists in the Uffizi (Cornice 96. No. 436). Other pen studies exist for several of the figures in the Louvre and elsewhere.

“He began a painting of the *Adoration of the Magi*, in which are many beautiful things, especially heads; which was in the house of Amerigo Benci, opposite the

loggia of the Peruzzi. This also remained uncompleted, like other of his works." (Vas. iv. 27.)

Milanesi gives the following notice of the altarpiece. It was commissioned to Leonardo 1481, by



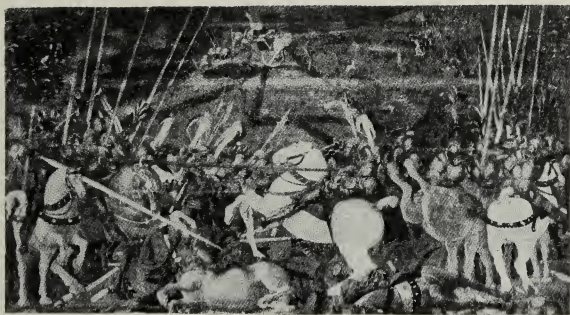
the monks of S. Donato a Scopeto (a convent outside the Porta Romana no longer existing), for the high altar of their church, for the price of 300 gold florins. Leonardo leaving it unfinished, they later commissioned Filippino Lippi to paint the same subject, which he

completed 1485. His altar-piece, evidently inspired by this, is in the Scuola Toscana (Sala II. No. 1257). It has been suggested that it is the altar-piece begun 1478 at the order of the Signoria for the Chapel of S. Bernardo in the Palazzo Vecchio, but the former theory is most probable. Brought to the Gallery 1794.

*52 PAOLO UCCELLO. Battle Scene.

T.W. H. 183. B. 321.

In the foreground a group of six knights on horse-back, admirably balanced. Behind, a crowd of infantry with bows and lances. The background stretches



far back in deep perspective, and in the fields are seen soldiers, hares and hounds coursing, &c. Full of life and movement. The picture is composed solely with a view to effects of perspective, and must be regarded as a *tour de force* in that newly applied art, rather than as an ordinary composition. The lines of the broken spears on the ground, and of the hedges, and every detail, are arranged to direct the eye inward to the deep landscape. Inscribed on the shield in the left corner : PAVLI · VCIELI · OPVS.

"In many houses in Florence are pictures in perspective by his hand, and notably in Gualfonda, on a terrace in the garden which belonged to the Bartolini, are four paintings on wood of battles—horses and armed men with most beautiful costumes of the time. And among the men he portrayed Paulo Orsini, Ottobuono da Parma, Luca da Canale, and Carlo Malatesta, Lord of Rimini; all generals of that date. The said pictures, because they were so much damaged, were repainted in our day by Giuliano Bugiardini, who has rather injured than benefited them." (Vas. ii. 213.)

Two others of the four mentioned by Vasari are in the National Gallery and the Louvre.

69 PIERO POLLAIUOLO. Hope.

O.W. H. 163. B. O.86.

One of the Mercatanzia Virtues (see No. 73). Much damaged and repainted.

**1288 ANDREA VERROCCHIO. The Annunciation.

O.W. H. 0.99. B. 218.

On the terrace of a Florentine villa the Virgin is seated at a stone reading-desk, which resembles Verrocchio's Tomb of the Medici in S. Lorenzo. With one hand she marks the place in her book, the other



is raised in surprise at the Angel, who has just alighted on the grass at her feet. Beyond the parapet is a grove of

cypresses and a landscape stretching far back to the sea. The atmospheric effect of twilight is admirably rendered, and the landscape, with the fantastic sea and iceberg-like mountains, is most beautiful and forestalls the backgrounds of Leonardo. The painting is in a state of the utmost dilapidation, and has been very badly and roughly restored, little but the landscape and part of the angel's wing having escaped.

The authorship is much disputed. Many assert it to be by Leonardo, but the lack of his characteristic qualities and the presence of those peculiar to Verrocchio point to the latter as the painter. Moreover, the style of work belongs to the earlier generation. Morelli had a curious lapse from his usual judgment in attributing it to Ridolfo Ghirlandaio. It was painted for the chapel of the Convent of Monte Oliveto, near Florence, and was later in the sacristy of the neighbouring Church of S. Bartolommeo. Brought to the Gallery 1867.

71 PIERO POLLAIUOLO. Temperance.

1470.

O.W. H. 164. B. 0.85.

One of the Mercanzia Virtues (see No. 73). One of the most ruined and badly repainted of the series.

65 COSIMO ROSSELLI. The Adoration of the Magi.

O.W. H. 104. B. 223.

A brightly coloured and crowded composition without life or movement, and of little artistic value. It has been confounded with the picture mentioned by Vasari as having been painted by Pesellino for the staircase of the Palazzo Vecchio. Formerly in the corridor leading to the Pitti.

72 PIERO POLLAIUOLO. Faith. 1470.

O.W. H. 164. B. 0.86.

One of the Mercatanzia Virtues (see No. 73), the worst repainted of the series. In the collection of drawings is Piero's cartoon for the head, in coloured chalk, pricked for transfer. (Cornice 43, No. 14506.)

*1305 DOMENICO VENEZIANO. Madonna and Saints.

T.W. H. 202. B. 206.

The rather trivial scheme of colour, pale pink and green, is due in part to repaint. Inscribed: OPVS DNICI DE VENETIIS HO (sic) MATER DE MISERERE MEI DATVM EST.

"He completed shortly before his death the picture of the high altar of S. Lucia de' Bardi, in which is painted with much care Our Lady with the Child in her arms, S. John Baptist, S. Niccolò, S. Francis, and S. Lucy." (Vas. ii. 681.)

In Milanese's time it was over one of the side altars in the church. Taken to the Uffizi 1862. One scene of the predella is in the Berlin Gallery (No. 64), representing the martyrdom of S. Lucia. The other parts are missing.

3452 LORENZO DI CREDI. Venus.

O.C. H. 150. B. 0.67.

Nude figure in the same attitude as Botticelli's *Venus*, but reversed. It has been suggested that it is a study for a similar painting done in competition with Botticelli, but the resemblance is too great for this to be likely. It was probably executed from it. Much repainted. Brought from the Villa of Caffaggiolo 1869.

ROOM OF MICHELANGELO

(All the paintings in this room are mentioned.)

*1549 FILIPPINO LIPPI(?) Madonna Adoring
the Christ Child.

T.W. H. 0.97. B. 0.74.

The attribution is disputed, but whoever the painter, it is one of the most beautiful pictures of the subject in existence. The colour is of special beauty, rich greens and blues predominating.



1547 PERUGINO
AND SIGNORELLI.
The Crucifixion.

O.W. H. 200. B. 181.

*1549

Life-sized figure of Christ on the Cross, with the Magdalen at his feet: r., The Baptist and the Beato Giovanni Colombino; l., SS. Jerome and Francis. Painted for the Church of S. Giusto outside Florence, and taken after the siege of Florence to the Church of La Calza, near the Porta Romana. It is mentioned by Vasari as being the work of Perugino, and as having suffered much from the darkening of the colours, due to his small experience in oil painting (Vas. iii. 573). Milanesi thought it was not by Perugino. Berenson gives it in his list as an early work of the master. Brought to the Gallery 1905.

- **1298 LUCA SIGNORELLI. Predella with three Scenes—The Annunciation, The Nativity, and The Adoration of the Magi.

O.W. H. 0 18. B. 209.

One of his most characteristic and beautiful paintings, giving in a tiny space the impression of colossal size, by its breadth of treatment and grandeur of conception. *The Annunciation*, in particular, with the superb Archangel and beautiful landscape, is one of the finest presentations of the scene existing. Painted for the Church of S. Lucia, Montepulciano. The altar-piece of which it formed part is unknown.

- 75 FLOR. SCH. XV CENT. Madonna.

T.W. H. 0.71. B. 0.50.

- *1291 LUCA SIGNORELLI. Holy Family.

Tondo.

O.W. Diam. 132.

A splendidly composed work of great grandeur and beauty.

"He painted a tondo of Our Lady, which is in the Udienna de' Capitani of the Parte Guelfa, a most beautiful work."

(Vas. iii. 689.)

Bought 1802.



- **74 LUCA SIGNORELLI. Madonna.

Tondo. O.W. H. 169. B. 115.

In a flowered meadow is seated the Virgin with the

Child at her side. She is somewhat faulty in drawing, but grandly conceived. In the background are four superb nude figures, which resemble those in the *Pan* of the Berlin Gallery. The colour is cooler than in the above tondo, chiefly cool greens and reds. It is sunk into a rectangular panel, on which are painted in *grisaille* a bust of the Baptist and two Prophets in medallions. Michelangelo was much influenced by this work in painting his *Holy Family* close by. Mentioned by Vasari as having been given by Signorelli to Lorenzo de' Medici. In his time it was in the villa of Cosimo I. at Castello (Vas. iii. 689). Brought to the Gallery 1779.

3418 SCH. OF SIGNORELLI. *Allegorical*
Figures representing the Crowning of Abund-
ance.

O.W. H. 0.65. B. 113.

Formerly in possession of Signor Carlo Tommasi of Cortona. Bought 1895, as a genuine work of Signorelli, but the poor execution does not warrant the attribution. In *grisaille*.

**1239 MICHELANGELO BUONARROTI.
Holy Family.

Tondo. o.w. Diam. 120.

The life-size Virgin is seated on the ground with S. Joseph leaning over her holding the Christ Child on his knee. Behind is a Roman amphitheatre, in which are five superb nude figures, recalling those of Signorelli in the tondo close by. The child

Baptist—a faun-like figure—gazes up at Christ from behind. The scene is conceived in the classic style, and is very grand in form and grouping, but the colour is not harmonious, and shows the influence of Ghirlandaio in the hot oranges and shot colours.



In the elaborate original frame, on which are carved free heads of Christ and five Saints. Vasari, who praises it highly, relates at length how it was painted for the merchant Angelo Doni, noted for his sharp dealing; how he agreed to pay 70 ducats,

but on receipt of the work refused to pay more than 40; and how thereupon Michelangelo refused to give him the picture under 140, which Doni eventually paid.

“*He painted Our Lady, who, kneeling on both knees, holds the Child in her arms, stretching Him towards Joseph, who receives Him, in which Michelangelo shows, in the turn of her head and in her eyes fixed on the great beauty of her Son, her wonderful joy in sharing Him with that holy old man, who, with a like love, tenderness and reverence, receives Him.*” . . . &c. (Vas. vii. 158.)

1160 LORENZO DI CREDI. *The Annunciation.*

O.W. H. O.87. B. O.60.

In the predella in *grisaille* the Creation of Eve, the Fall, and the Ejection from Eden.

*1297 DOMENICO GHIRLANDAIO.
Madonna and Saints.

T.W. H. 188. B. 199.

"He painted for the Frati Ingesuati a picture for the high altar with some kneeling Saints, which are S. Giusto, Bishop of Volterra, patron of that church; S. Zanobi, Bishop of Florence, the Angel Raffaele and S. Michael, clad in most beautiful armour, and other saints. . . . But more beautiful than all is Our Lady who holds the Child in her arms surrounded by four small angels," &c. (Vas. iii. 257.)

During the siege of Florence, the Church of S. Giusto was destroyed, and the picture was removed to the Church of La Calza, near the Porta Romana. In 1857 it was bought for the National Gallery, London, but the Government refused to follow the sale.

**1307 FRA FILIPPO LIPPI. Madonna and Angels.

T.W. H. 0.90. B. 0.61.

A beautiful work, painted with characteristic simplicity of feeling and in cool silvery colours. The Virgin is supposed to be a portrait of the painter's mistress, Lucrezia Buti (see p. 211). On the back of the panel is a rough chalk study of the head and shoulders of the Virgin. Painted for the private chapel of Cosimo il Vecchio. Mentioned by Vasari



without comment (Vas. ii. 615). Brought from the Guardaroba of the Pitti 1796. The drawing in the Uffizi (Cornice 22, No. 184), supposed to be the original design, is only a poor and mechanical copy from the painting.

*1315 BASTIANO MAINARDI. SS. James, Stephen, and Peter Martyr.

O.W. H. 175. B. 172.

Life-sized figures of brilliant colour, standing in niches. Formerly attributed to Ghirlandaio, whose influence it shows very strongly. Painted for the Convent of S. Maria Maddalena de' Pazzi. Brought to the Gallery 1865.

1295 DOMENICO GHIRLANDAIO. The Adoration of the Magi. 1487.

Tondo. o.w. Diam. 170.

A crowded composition in brilliant and varied colours. Inscribed: MCCCCLXXXVII. According to Rumohr, it was painted for the Church of Ortebello. Caval-caselle suggests that it is the tondo mentioned by Vasari.

"In the house of Giovanni Tornabuoni is a tondo with the story of the Magi, executed by him with care." (Vas. iii. 258.)

This is probable, since in 1487 he was employed by Giovanni Tornabuoni painting the frescoes in S. Maria Novella.

*1301 ANTONIO AND PIERO POLLAIUOLO. SS. James, Vincent, and Eustace.

O.W. H. 172. B. 179.

Painted by the two brothers for the Chapel of the Cardinal of Portugal, S. Miniato, somewhere about

1466, which is the date of the consecration of the chapel. The share of each in the work is distinguishable. Antonio probably designed the composition, which is characteristically grand and impressive, but painted only the figure of S. James and the robes of S. Vincent. The rest is by Piero, and is his earliest existing work. Mentioned by Vasari (iii. 291). The three Saints were the special patrons of the Cardinal—



Jacopo, of the royal house of Portugal, Archbishop of Lisbon, Cardinal of S. Eustachio. The original frame still exists in the chapel for which it was painted, with above it two angels withdrawing curtains to expose the picture, frescoed by Antonio.

TUSCAN SCHOOL

ROOM II

(Only three of the paintings in this room are omitted, since though all are not of great artistic value, they represent the later period of Florentine painting.)

1256 SALVIATI. Portrait of Man.

O.W. H. 0.95. B. 0.77.

- 44 MARIANO GRAZIADEI. Holy Family,
with S. Anna.

O.W. H 125. B. O.99.

The only known work of this master, who, according to Vasari, was a pupil of Ridolfo Ghirlandaio. It was painted for the Chapel of the Palazzo Vecchio.

- *1254 ANDREA DEL SARTO. S. James,
with two Children.

O.C. H. 153. B. O.83.

"He painted for the Compagnia di S. Jacopo called *Il Nicchio*, on a standard to be carried in procession, a S. James who caresses a child in the dress of a penitent, touching him beneath the chin, and another child who has a book in his hand, executed with much charm and truth." (Vas. v. 48.)

Brought to the Gallery 1795.

- *1275 RIDOLFO GHIRLANDAIO. A
Miracle of S. Zanobi.

O.W. H. 194. B. 168.

A crowded street scene where S. Zanobi resuscitates a child, the son of a French lady, who had fallen from a window. This and its pendant, No. 1277, are the masterpieces of the painter.

"Ridolfo executed two pictures for the Compagnia di S. Zanobi, painting in one S. Zanobi, who resuscitates a child in the Borgo degli Albizzi, a scene full of vivacity, for in it are many heads portrayed from life and some women who show vividly their joy and stupor in seeing the spirit of the child return to him. And in the other, where the said S. Zanobi is borne dead by six Bishops from S. Lorenzo, where he was first buried,

to S. Maria del Fiore, and how, passing by the Piazza of S. Giovanni, a withered elm that was there (where in memory of the miracle is now a marble pillar surmounted by a cross), the moment it was, by God's will, touched by the coffin, wherein was the holy body, put forth leaves and flowers." (Vas. vi. 537.)

At the suppression of the Compagnia both pictures were taken to the Accademia, and in 1794 to the Gallery.

*1259 MARIOTTO ALBERTINELLI. The Visitation. 1503.

O.W. H. 231. B. 147.

The masterpiece of the painter, and one of the finest compositions of the subject which exists. Its success

is due to its fine pyramidal grouping and the sincerity of the treatment. On a

pillar is the date MDIII.

In the predella are three

scenes—The Annuncia-

tion, the Virgin adoring

the Christ Child, and the

Presentation. Mentioned

by Vasari, without com-

ment, as being painted for

the Church of the Con-

gregazione dei Preti di

S. Martino e di S. Elisa-

betta (Vas. iv. 224).

Taken to the Accademia

1786, and later to the

Gallery.



1786, and later to the Gallery.

*1277 RIDOLFO GHIRLANDAIO. Burial of S. Zanobi.

Pendant to 1275 (see above). The pillar mentioned

by Vasari is still in the Piazza with a bronze bough of elm recording the miracle.

*93 ANDREA DEL SARTO. “Noli me Tangere.”

O.W. H. 175. B. 158.

An early work, if not technically so faultless as his later paintings, more earnest and deeply felt. The Magdalen is a portrait of his wife, Lucrezia del Fede.

“For a chapel in S. Gallo, Church of the Frati Eremitani Osservanti of the Order of S. Augustine, outside Porta S. Gallo, he was commissioned to paint a picture of Christ when in the guise of a gardener He appears to Mary Magdalen: the which work, for its colour and for a certain mellowness and harmony, is very sweet. This picture is now in S. Jacopo tra’ Fossi at the Canto degli Alberti.” (Vas. v. 9.)

At the suppression of S. Jacopo in 1849 taken to the Accademia, and later to the Gallery.

*1274 GIOVANNI BILIVERTI. The Chastity of Joseph.

O.C. H. 240. B. 298.

A fine example of the painter. Painted 1624 for Cardinal Carlo de’ Medici.

1255 FRANCESCO RUSTICI. Allegory of Poetry and Painting.

O.W. H. 130. B. 101.

1223 FRANCESCO FRANCIABIGIO. The Temple of Hercules.

O.W. H. 0.75. B. 150.

Cassone panel. Formerly attributed to Andrea del Sarto. The attribution to Franciabigio is Milanesi's. Three of the figures are free copies of engravings by Dürer. The soldier to the right leaning on his spear, the man in front near a pillar, with long hair and beard (erroneously supposed to be a portrait of Dürer), and the man near wrapped in a green mantle.

*1266 ANGELO BRONZINO. Portrait of a Sculptor.

O.W. H. 0.94. B. 0.79.

One of his finest portraits. Supposed by Milanesi to be a portrait of Santi Alberighi the sculptor.

1269 GIORGIO VASARI. Portrait of Lorenzo il Magnifico.

O.W. H. 0.87. B. 0.70.

Mentioned by Vasari in a letter to the Duke Alessandro de' Medici.

1264 FRANCESCO FRANCIABIGIO. Madonna and Saints.

O.W. H. 209. B. 172.

"The Capitani of the Compagnia di S. Giobbe commissioned him to paint the picture of the high altar . . . in which, in S. John the Baptist he painted his own portrait; and he painted there also Our Lady and S. Giobbe." (Vas. v. 191.)

Inscribed: F · R · C · At the suppression of the Compagnia taken to the Accademia, and in 1803 to the Gallery.

1261 EMPOLI. S. Ivo, Protector of Orphans.
1616.

O.W. H. 287. B. 211.

The Saint, in the dress of the Gonfalonieri, is attending to the petitions of widows and orphans. Painted for the Magistrate of the Orphans of Florence. Brought to the Gallery 1777.

*1280 FRANCESCO GRANACCI. The
Virgin giving her Girdle to S. Thomas.

O.W. H. 298. B. 181.

One of his finest works. The Archangel Michael, who kneels in armour, guarding the tomb, is of great beauty and dignity. Brought from the Accademia 1803.

*81 PIERO DI COSIMO. The Immaculate
Conception.

O.W. H. 205. B. 172.

“He was commissioned to execute for the Chapel of the Tedaldi in the Church of the Frati de’ Servi” (the SS. Annunziata) “a picture in which he painted Our Lady standing . . . without the Child, who raises her face to the sky, and over her is the Holy Spirit who illumines it . . . S. Margaret and S. Catherine kneeling adore her, and standing are S. Peter and S. John the Evangelist with S. Filippo, brother of the order, and S. Antonino, Archbishop of Florence; and he painted there a fantastic landscape with strange trees and grottoes.” (Vas. iv. 137.)

Vasari describes also the predella, which is missing. Bought by Cardinal Leopoldo de’ Medici. Brought to the Gallery 1804.

- 1280 *bis* COSIMO ROSSELLI. Madonna Enthroned between SS. Peter and James. 1492.

O.W. H. 202. B. 190.

Commissioned in 1492 by the Salviati family for the high altar of S. Maria degli Angeli, now part of S. Maria Nuova. Mentioned by Vasari without comment (Vas. iii. 185). In Milanese's time it was in the sacristy of the church.

- 1281 VASARI. Portrait of Duke Alessandro de' Medici.

O.W. H. 157. B. 115.

Vasari mentions the portrait as having been presented by him to the Duke Alessandro, who gave it to Ottaviano de' Medici (Vas. vii. 657).

- 1262 GIOVANNI DA S. GIOVANNI. The Mystic Marriage of S. Catherine.

O.C. H. 177. B. 144.

- *1257 FILIPPINO LIPPI. The Adoration of the Magi. 1496.

O.W. H. 252. B. 243.

A crowded work without harmony of colour or composition. Interesting chiefly for the numerous portraits of the Medici.

"He painted for the Frati Scopetini at S. Donato called Scopeto, outside Florence, now ruined, a picture of the Magi who make their offerings to Christ, executed with great care; and he painted in the figure of an

astrologer with a quadrant in his hand, Pier Francesco Vecchio de' Medici, son of Lorenzo di Bicci; and likewise Giovanni, father of the Lord Giovanni de' Medici, and another Pier Francesco, brother of the Lord Giovanni, and other notable personages. In that work are Moors, Indians, strangely ornamented clothes, and a most fantastic but." (Vas. iii. 473.)

Inscribed in red letters by Filippino himself on the back of the panel: FILIPPVS ME PINSIT DE LIPIS FLORENTINVS ADDI 29 DI MARZO 1496. The monks of S. Donato a Scopeto had commissioned Leonardo to paint the altar-piece in 1481, who began the panel No. 1252 (p. 62). Later they transferred the order to Filippino.

*1268 FILIPPINO LIPPI. Madonna and Saints.
1485.

O.W. H. 341. B. 224.

Large altar-piece showing the influence of Botticelli, especially in the colour. The saints are: r., S. Victor and the Baptist; l., SS. Bernardo and Zanobi. S. Bernard strongly resembles the same saint in the Badia altar-piece. Above is the *stemma* of the Florentines. Inscribed: ANO SALVATIS M · CCCCLXXXV DIE XX FEBRVAR. Painted for the Sala degli Otto di Pratica in the Signoria. Mentioned by Vasari, but without comment (Vas. iii. 474). Formerly attributed to Ghirlandaio.

1283 RAFFAELLO BOTTICINI. The De-
position.

O.W. H. 227. B. 185.

Painted for the Piève, Empoli. Taken to the Accademia 1786, and in 1794 to the Gallery.

- 1238 RAFFAELLO BOTTICINI. Predella to the above, representing Christ and the Samaritan, Christ cleansing the Temple, and The Entry into Jerusalem.

O.W. H. 627. B. 172.

- *1272 ANGELO BRONZINO. Portrait of Ferdinando de' Medici, son of Cosimo I., as a Boy.

O.W. H. O. 56. B. O. 39.

Mentioned, without comment, by Vasari as being in the Guardaroba of the Grand Duke (Vas. vii. 598).

- *1273 BRONZINO. Portrait of Maria de' Medici, daughter of Cosimo I., as a young Girl.

O.W. H. O. 50. B. O. 35.

Mentioned by Vasari with the above. Both are fine portraits.

- 1251 VOLTERRANO. Portrait of Augustinian Friar.

O.C. H. 146. B. 115.

Formerly supposed to be the portrait of Fra Paolo Sarpi. Brought to the Gallery 1794.

- *1271 BRONZINO. Christ in Limbo. 1552.

O.W. H. 443. B. 291.

Large altar-piece, crowded with colossal figures, many of which are portraits. Showing the influence of Michelangelo. Inscribed on the sword held by Judith :

M · D · LII · OPERA DEL BRONZINO FIORO.

“Giovanni Zanchini having constructed a chapel very

richly decorated opposite that of the Dini in S. Croce, commissioned Bronzino to paint the altar-piece with the Descent of Christ into Limbo to liberate the Holy Fathers . . . in which are most beautiful nudes, males and females, children, old men and youths, in divers attitudes, and very life-like portraits, among which are Jacopo Pontormo, Giovambattista Gello, a famous Florentine academician, and the painter Bacchiacca . . . and among the women he portrayed two noble and very beautiful young Florentine ladies, worthy for their incredible beauty and virtue of eternal praise and memory; Madonna Gostanza da Somaia, wife of Giovambattista Doni, who is still living, and Madonna Camilla Tebaldi del Corno, now passed to a better life." (Vas. vii. 599.)

The picture was removed from S. Croce in 1821 as being "contrary to the laws of decency," and was presented to the Gallery by Leopoldo Ricasoli.

**III2 ANDREA DEL SARTO. "Madonna delle Arpie." 1517.



O.W. H. 200. B. 170.

So called from the Harpies carved on the pedestal on which the Virgin stands. She is a portrait of the painter's wife, Lucrezia del Fede. The Baptist is a portrait of the painter. Inscribed on the pedestal: AÑD · SĀR · FLŌ · FAĪ · AD SVMMŪ · REGINA · TRONŪ · DEFERTVR · IN ALTVM · M · D · XVII.

The masterpiece of Andrea, admirable for composition, colour, and dignity.

"He painted for a frate of S. Croce, who was the Governor of the Convent of S. Francesco in Via Pentolini . . . a picture of Our Lady standing on an octagonal base, at the corners of which are some harpies, seated as though admiring her. She holds with one hand the Child, who with a very beautiful gesture clasps her most tenderly with His arms, and with the other a closed book, and gazes at two nude putti. . . . To the right is S. Francis, in whose face is seen the goodness and simplicity that were in that holy man. The feet are very beautiful and also the draperies, for Andrea, with rich sweep of folds and with soft crumples, drapes his figures in such guise that one can see the nude beneath," *Œc.* (Vas. v. 20.)

Bought by the Grand Duke Ferdinand and replaced by a copy of Francesco Petrucci. Brought from the Pitti 1785.

1270 JACOPO PONTORMO. Portrait of Cosimo I. de' Medici.

O.W. H. 172. B. O.59.

1267 JACOPO PONTORMO. Portrait of Cosimo Pater Patriæ.

O.W. H. 170. B. O.61.

Pendant to the above.

1265 FRA BARTOLOMMEO. Holy Family with Saints. 1510.

O.W. H. 444. B. 304.

Unfinished altar-piece with only the underpainting in *grisaille*. Life-sized figure of the Virgin, with S. Anna behind, gazing up at the Trinity; r., SS. Reparata and Zanobi; l., SS. Giovanni Gualberti and Barnabas.

“He was commissioned by Piero Soderini to paint the picture for the Hall of Council” (in the Palazzo Vecchio) “which he drew in chiaroscuro in such fashion as to do him the greatest honour. The work is now in S. Lorenzo in the Chapel of the Magnifico Ottaviano de’ Medici, honourably placed, incomplete as it is. In it are all the patrons of the city of Florence, and those Saints who in their day have aided in its victories; and in it is the portrait of Fra Bartolommeo, painted by himself in a mirror.” (Vas. iv. 198.)

He goes on to relate that Fra Bartolommeo died leaving it unfinished, but the documents of commission prove that it was begun seven years before his death.

*1279 (On Easel.) SODOMA. Processional Standard with S. Sebastian and the Virgin in Glory with Saints. 1525.



O.C. H. 204. B. 145.

The masterpiece of the painter. The colour is sombre but very harmonious, chiefly greens and browns.

“He painted for the Compagnia di S. Bastiano in Camollia, in oil, on a banner to be carried in procession, a nude S. Bastiano tied to a tree, who standing on the right leg with the left foreshortened, raises his face towards an angel who places a crown on his

head; the which work truly is most beautiful and worthy

of praise. On the other side is Our Lady with the Child in her arms, and below S. Gismondo, S. Rocco, and some kneeling penitents." (Vas. vi. 309.)

Commissioned 1525. Bought from the Patrimonio Ecclesiastico of Siena 1786.

ROOM OF THE MAPS OF TUSCANY

(In 1906 the pictures which used to hang in this room were removed, and the old wall paintings of the maps of Tuscany uncovered. All the paintings are on easels.)

**1300 PIER DEI FRANCESCHI. Portraits of Federigo di Montefeltro, Duke of Urbino, and his wife Battista Sforza.

T.W. H. 0.57. B. 0.33 each.

Double portrait, perhaps painted to celebrate their marriage in 1459. Cavalcaselle, however, dates it ten years later. On the back are two allegorical paintings representing the cars of the Duke and Duchess, guided by Amorini, meeting each other. In one, drawn by white horses, is the Duke fully armed and crowned by Victory, with four Virtues before him—Force, Prudence, Justice, and Temperance. Below is inscribed:

CLARVS INSIGNI VERITVR TRIVMPHO
QVEM PAREM SVMMIS DVCIBVS PERHENNIS
FAMA VIRTVTVM CELEBRAT DECENTER
SCEPTRA TENENTEM.

The car of the Duchess is drawn by two bay unicorns (emblems of Chastity); Hope and Innocence

are on either side of her, and Faith and Charity in front. Below is inscribed :

QVE MODVM REBVS TENVIT SECVNDIS
CONIVGIS MAGNI DECORATA RERV
LAVDE GESTARVM VOLITAT PER ORA
CVNCTA VIRORVM.

They were in the Urbino Palace till 1624. Brought to Florence by Claudia de' Medici, wife of Federigo Ubaldi, Duke of Urbino.

*1563 and 1564 MELOZZO DA FORLI.
Organ Doors, on which are the Annunciation



and on the back fragments
of S. Benedict and the
Evangelist.

Only the Archangel of the Annunciation is by Melozzo; the Virgin is too weakly drawn and insignificant to be his work. Of more importance are the Saints, especially S. Benedict on the back of the Archangel, the figure seen from the waist downward in a superb attitude, broadly and boldly dashed in with brush-sweeps worthy of Signorelli. The Evangelist is less fine.

1558 FIORENZO DI LORENZO. Madonna,
with SS. Peter and Paul.

T.W. H. O. 74. B. O. 90.

Small Tabernacle. On the outside of the doors SS. Sebastian and Antony. Bought 1905.

- 1308 VENETIAN SCH. XV CENT. Curved Pedestal, possibly a reading pulpit, with four paintings representing the Triumphs of Religion, of Fame, of Love, and of Death.

Formerly attributed to Matteo Pasti of Verona.

TUSCAN SCHOOL

ROOM I

(Many of the paintings, especially to the right of entrance, have been omitted as worthless historically and artistically.)

- 1248 BACCIO BANDINELLI. Portrait of Himself.

O.W. H. 0.60. B. 0.43.

- 1208 FLOR. SCH. XIV CENT. Miracle of S. Benedict.

T.W. H. 0.31. B. 0.31.

- 1313 LORENZO DI CREDI. Christ and the Samaritan.

O.W. H. 0.55. B. 0.33.

This panel, together with Nos. 1311, 1314, and 1168, surrounded a crucifix painted for the Church of S. Gaggio. Brought to the Gallery 1818.

- 3435 SCH. OF ANDREA DEL SARTO. Portrait of Lady.

O.W. H. 0.34. B. 0.32.

*II78 FRA ANGELICO. *The Marriage of the Virgin.*

T.W. H. O.19. B. O.50.

Part of the predella of the *Coronation of the Virgin* (No. 1290, p. 49).

II65 CRISTOFANO ALLORI. *The Infant Christ on the Cross.*

O.W. H. O.33. B. O.42.

Inscribed: COR MEVM VIGILAT. Brought from the Villa of Castello 1799.

II66 SCH. OF BRONZINO. *Portrait of Man in Armour.*

O.W. H. O.78. B. O.55.

**II53 ANTONIO POLLAIUOLO. *Hercules slaying the Hydra, and Hercules strangling Antæus.*

O.W. Hydra: H. O.17. B. O.12.

Antæus: H. O.16. B. O.9.

Two small panels put together in a most unworthy frame. Perhaps the best paintings of Antonio, executed with the delicacy of a miniature, entirely by his own hand. Rarely have passion and brute force and the nude in violent action been better rendered. Conceived in so large a manner that, in spite of their tiny dimensions, the figures seem colossal. The composition is superb, the colour rich and deep, with a kind of metallic glow. The landscapes are of great beauty and truth. They show the Arno valley seen from below Florence, and in the combat with the hydra the city can be seen. In a state of perfect preservation.

They are replicas, or copies on a reduced scale, of large canvases painted in 1460 for Lorenzo de' Medici, no longer in existence. Of these Vasari writes:—

“In the house of the Medici Antonio painted for Lorenzo the three pictures of Hercules, in one of which he strangles Antæus, a most beautiful picture, where one actually sees the effort of Hercules, that the muscles and nerves of the figure in squeezing are all concentrated in the effort to burst Antæus; and in the face of the said Hercules, one sees the grinding of the teeth, corresponding with the other parts, which even to the toes of the feet swell with the effort. And with no less care he painted Antæus, who, squeezed in the arms of Hercules, is seen to lose all his strength, and with open mouth yield up his spirit. . . . The third, slaying the Hydra, is truly marvellous, especially the dragon, which is painted in a manner so vivid and precise that it could not be more alive. Here one sees so vividly the poison, the fire, the ferocity, the fury, that it is worthy of renown and to be imitated by the best artists.” (Vas. ii. 294.)

It is probable that the small panels date from 1460. They belonged to Lorenzo de' Medici. A fine pen drawing by Antonio of Hercules slaying the Hydra is in the British Museum.

1241 ROSSO FIORENTINO. Amorino playing Guitar.

O.W. H. O.38. B. O.44.

1183 SCH. OF BRONZINO. Portrait of Bianca Cappello, wife of Francesco I.

H. O.75. B. O.58.

Fragment of a Fresco found in a house near S. Maria ad Olmi. Brought to the Gallery 1871.

*1184 FRA ANGELICO. *The Death of the Virgin.*

T.W. H. O.19. B. O.50.

Part of the predella of the *Coronation of the Virgin* (No. 1290, p. 49).

1149 CRISTOFANO ALLORI. *The Magdalen.*

O.C. H. O.29. B. O.43.

Copy from Correggio.

1246 SCH. OF BRONZINO. *Portrait of Lady.*

O.W. H. O.56. B. O.44.

1311 LORENZO DI CREDI. *"Noli me Tangere."*

O.W. H. O.55. B. O.33.

(See No. 1313.)

*30 PIERO POLLAIUOLO.

Portrait of Galeazzo Sforza, Duke of Milan.

O.W. H. O.65. B. O.42.

Mentioned in the Medici Inventory as being the work of Piero. In the corridor leading to the Pitti is a similar portrait without the hand, painted by Cristofano



Papi for the collection of illustrious personages. It is probable that both were copied from some lost original by a Lombard painter. Much ruined and repainted, but in spite of damage the finest and strongest of Piero's paintings. Brought to the Gallery 1880.

1180 CRISTOFANO ALLORI. Judith.

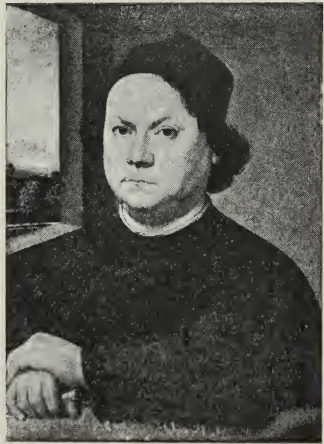
O.W. H. 0.30. B. 0.23.

Replica on a small scale of his large painting in the Pitti (No. 96). The Judith is a portrait of his mistress, the head of Holofernes of himself.

*1163 LORENZO DI CREDI. Portrait of Verrocchio.

O.W. H. 0.50. B. 0.36.

That this is a portrait of Verrocchio is doubtful. Vasari states that he painted the portraits of Verrocchio and Perugino (Vas. iv. 566), and it strongly resembles the head of Perugino by himself in the Cambio, Perugia. Vasari accepted it as Verrocchio, however, and had it engraved for the second edition of his *Vite* as his portrait. Formerly called *Portrait of Martin Luther*, and attributed to Holbein.



34 LORENZO DI CREDI(?). Portrait of Youth.

O.W. H. O.50. B. O.36.

1225 BRONZINO. Hercules Crowned by the Muses.

O.C. H. O.39. B. O.24.

1187 JACOPO PONTORMO. The Martyrdom of S. Maurice.

O.W. H. O.64. B. O.43.

A characteristic and interesting work. Mentioned by Vasari as having been painted for Carlo Neroni (Vas. vi. 275).

*280 ANDREA DEL SARTO. Portrait of Himself.

H. O.49. B. O.34.

According to Vasari, painted at the end of his life.

"He painted a clerk of the monks of Vallombrosa" . . . (see No. 1169 below). "and the work finished, having some remains of colour and plaster, Andrea took a tile, called his wife Lucrezia, and said to her, 'Come hither, for here are remains of colour, and I wish to portray you, that it may be seen how well preserved for your age you are, and that it may be known how you have changed since I painted your first portrait.' But she, unwilling, having perhaps other fancies, remained motionless. Andrea then, as though divining his end to be near, took a mirror and painted himself on that tile, so well that he seems alive and most natural, the which portrait is in the house of the said Madonna Lucrezia his wife, who yet lives." (Vas. v. 48.)

- *1162 FRA ANGELICO. *The Naming of the Baptist.*

T.W. H. O.26. B. O.24.

Part of the predella of the *Coronation of the Virgin* (No. 1290, p. 49).

- *1167 MASACCIO? *Portrait of Old Man.*

H. O.48. B. O.38.

Fragment of Fresco. The authorship is disputed. It has been attributed to Botticelli and Filippino Lippi, but seems of an earlier date. Came to the Gallery from the Corboli family.

- 1169 ANDREA DEL SARTO. *Portrait of Youth.*

O.W. H. O.75. B. O.39.

It has been suggested that this is the portrait of a clerk of Vallombrosa, a friend of Andrea, mentioned above (see No. 280, p. 92).

- 1217 FLOR. SCH. XV CENT. *Portrait of Youth.*

O.W. H. O.37. B. O.23.

Attributed without much ground to Perugino, formerly to Lorenzo di Credi. Passed as the portrait of Alessandro Braccesi, secretary of the Council of Ten. Much repainted.

- *3450 ANTONIO POLLAIUOLO. *Profile Portrait of Lady.*

O.W. H. O.50. B. O.34.

Wrongly attributed to Pier dei Franceschi. Almost

entirely repainted, especially the face, and seems to have been tampered with by some eighteenth century painter in order to adapt it to the epoch. Such few parts as remain of the original work, the neck and dress, are well preserved, and show Antonio's characteristics.

1220 PONTORMO Portrait of Man.

O.W. H. O.65. B. O.49.

346I LORENZO DI CREDI. Portrait of Himself. (?)

O.W. H. O.33. B. O.30.

116I FRA BARTOLOMMEO. The Circumcision and the Nativity. Inside, the Annunciation in grisaille.

O.W. H. O.20. B. O.09.

Panels from a small Tabernacle in modern frame. *The Annunciation* was originally outside.

“Piero del Pugliese had a small *Virgin* of marble in very low relief by the hand of Donatello, a most rare work; and the better to honour it he ordered a wooden tabernacle with two doors, to enclose it, which order, given to Baccio della Porta, he painted within two small scenes, the *Nativity* of Christ and His *Circumcision*, executed with small miniature-like figures so that it is impossible in oil to be better done; and on the outside of the doors, when it is closed, he painted also in oil, in *chiaroscuro*, *Our Lady* annunciated by the Angel. This work is now in the study of Duke Cosimo.” (Vas. iv. 176.)

1157 LOMBARD SCH. XV CENT. Portrait of Youth.

O.W. H. O.28. B. O.23.

It is astonishing that this feeble work should still be ascribed to Leonardo. It has suffered much from repainting, but can never have been more than a poor school work.

1159 ATT. TO LEONARDO. Head of Medusa.

O.W. H. O.41. B. O.67.

Vasari describes a similar painting by Leonardo, but which remained unfinished.

“*The fancy took him to paint in oils a picture with the head of Medusa, her head adorned with a knot of serpents, the strangest and most extravagant invention that can be conceived; but being a work that needed time, as happened to nearly all his things, it remained unfinished. It is in the Palace of Duke Cosimo.*”
(Vas. iv. 25.)

It is just possible that this may be a copy (completed) of the lost Leonardo, but Dr. Bode considers it, with more reason, to be executed from Vasari's description.

1230 ANDREA DEL SARTO. Portrait of Lady.

O.W. H. O.74. B. O.54.

With red hair in red brocade gown, holding pears. The same face occurs several times in Andrea's works, notably in the *Dispute on the Sacrament* (No. 172 of the Pitti). Also in the school painting (No. 118 of the Pitti), where she is erroneously labelled as his wife.

- 1189 BRONZINO. Portrait of Eleonora of Toledo, wife of Cosimo I.

O.W. H. 0.57. B. 0.42.

This and the two following are mentioned by Vasari as having been painted for Cosimo I. and being in the Guardaroba (Vas. vii. 598).

- *1164 BRONZINO. Portrait of Maria de' Medici, daughter of Cosimo I., as a Child.

O.W. H. 0.59. B. 0.45.

- *1155 BRONZINO. Portrait of Garzia de' Medici, son of Cosimo I.

O.W. H. 0.59. B. 0.45.

One of his finest and most sympathetic works, the childish gaiety being admirably rendered.

- 1314 LORENZO
DI CREDI.
The Annunciation.

O.W. H. 0.35. B. 0.57.

(See No. 1313.)



*1155

- 1213 BRONZINO. The Crucifixion.

O.W. H. 0.47. B. 0.90.

From a Drawing by Michelangelo.

- 1244 MASO DA S. FRIANO. Portrait of
Elena Gaddi, wife of Andrea Quaratesi.

O.W. H. O.21. B. O.16.

A charming little portrait, worthy of a better light.

- 1168 LORENZO DI CREDI. The Virgin
and Evangelist.

O.W. H. O.44. B. O.52.

(See No. 1313, p. 87.)

- *1312 PIERO DI COSIMO. Perseus Liberating
Andromeda.

O.W. H. O.69. B. 120.

“Piero painted for Filippo Strozzi the elder, a picture with small figures, when Perseus frees Andromeda from the monster; in which are certain most beautiful things; which is now in the house of Signor Sforza Almeni, first chamberlain to the Duke Cosimo, given to him by Messer Giovanni Batista di Lorenzo Strozzi . . . who sets great store by it, because never did Piero paint a more fascinating nor a better finished picture, for it is impossible to see a more fantastic sea-monster, nor a more whimsical, than that imagined by Piero, nor a prouder gesture than that of Perseus, who in the air strikes it with his sword. Here, between hope and fear, is seen Andromeda bound, with a most beautiful face, and here in front are many people in divers strange costumes, singing and playing, among which are certain faces that smile and rejoice to see Andromeda freed, which are divine. The landscape is beautiful, and of sweet and gracious colour harmoniously blended.”

Vasari's praise is too high, especially of the colour, which is crude and inharmonious, but there are isolated

figures of great beauty. The female crouched in the foreground with a strange-shaped musical instrument is worthy of Leonardo, who it is not impossible may have designed it. In the inventory made 1589 the picture is stated to be designed by Leonardo and coloured by Piero, but the composition is too poor for this to be true. His influence is felt strongly however.

1177 PONTORMO. Madonna, with SS. Jerome and Francis.

O.W. H. 0.72. B. 0.60.

An unfinished work formerly attributed to Rosso Fiorentino.

1205 GIROLAMO GENGA. The Martyrdom of S. Sebastian.

O.W. H. 0.99. B. 0.83.

Morelli first attributed it to Genga, considering it an early work of about 1498. It shows the strong influence of his master Signorelli.

*1198 PONTORMO. Marriage Plate, with the Birth of the Baptist.

O.W. Diam. 0.48.

A charming scene in rich harmonious colours. Painted for Elisabetta Tornaquinci, wife of Paolo Aldighieri. On such plates guests brought their gifts to the marriage feast.

THE TRIBUNA

(This beautiful room, with its ceiling of mother-of-pearl, set in what was once gilded gesso, was formerly the place of honour in which the gems of the collection

were assembled. The light is, however, bad, and the red brocade a bad background, and the room is now devoted chiefly to portraits. All the paintings are mentioned.)

*1120 RAFFAELLE. Portrait of Lady.

O.C. H. 0.83. B. 0.70.

One of the most interesting and beautiful portraits in the Gallery. The authorship is much disputed—Morelli reserved his judgment, others have attributed it to Perugino and even to Leonardo. Technically it resembles so much the *Donna Gravida* of the Pitti (No. 229) as to justify the official attribution. The lady's name is also disputed. She has been called "The Mother of Raffaele" and "Maddalena Doni," both certainly erroneous. Brought from Poggio a Caiano 1713.



582 MORONI. Portrait of Man.

O.C. H. 0.52. B. 0.41.

*197 RUBENS. Portrait of his first Wife, Isabella Brandt. 1625.

O.C. H. 0.83. B. 0.70.

*I124 FRANCIA. Portrait of Evangelista Scappi.

O.W. H. 0.52. B. 0.24.

In black against a cool green landscape. The masterpiece of the painter. On the scroll he holds inscribed: "*D^{no} Vangelista di Scappi in Bolo*" (Bologna). In a superb old frame, carved with dolphins. Brought from the Pitti 1773.

**287 PERUGINO. Portrait of Francesco delle Opere. 1491.

O.W. H. 0.51. B. 0.42.

A splendid portrait, one of the strongest works of the master. Inscribed on the scroll he holds: TIMETE DEVM. Formerly ascribed to Giacomo Francia.



Later, in a nearly illegible inscription on the back, the name of Perugino was deciphered, when it was hung in the collection of Painters' Portraits as of himself. Milanesi deciphered this inscription, which runs: "*1491 di luglio Pietro Perugino pins^t Franc^o de Lope.*" Francesco delle Opere was a Florentine, brother of Giovanni delle

Corniole, who died in Venice 1496. (See Milanesi, Vas. iii. 604.)

*I121 GIOVANNI FRANCESCO CAROTTO. Portrait of Elisabetta Gonzaga, wife of Guidobaldo di Montefeltro, Duke of Urbino.

O.W. H. 0.51. B. 0.31.

A fine portrait. In black with gold squares. On her forehead a scorpion, symbol of logic. Against a rocky

landscape with twilight effect. Officially attributed to Mantegna, whose influence it shows; by Crowe and Cavalcaselle to Bonsignori; by Burckhardt to Lorenzo Costa. The attribution to Carotto is Morelli's ("Italian Painters," i. 273).



*1135 BERNARDINO LUINI.

*Salome with the
Head of the
Baptist.*

O.W. H. O.44. B. O.57.

*1121

One of his finest easel pictures, of warm, harmonious colour. Formerly attributed to Leonardo. Brought from the Pitti 1793.

*1117 TITIAN. *Reclining Venus.* 1537.

O.C. H. 118. B. 170.

A superb painting, imitated from Giorgione's *Sleeping Venus*, now in the Dresden Gallery. The face seems to be a portrait of Eleonora Gonzaga, wife of Francesco Maria, Duke of Urbino, for whom it was



painted. Vasari mentions it as being in the Guardaroba of the Duke.

"*A young Venus reclining, with flowers and certain delicate draperies around, very beautiful and well finished.*" (Vas. vii. 443.)

Brought to Florence by Vittoria della Rovere on her marriage with Ferdinando II. in 1631.

*3458 SEBASTIANO DEL PIOMBO.

Portrait of Man called "L'Uomo Ammalato."

1514.

O.C. H. O.77. B. O.59.

The colour scheme is very sombre. Inscribed: MDXIII · AN · ETATIS XXII.

*1131 RAFFAELLE. *Portrait of Pope Julius II.*

O.W. H. 108. B. O.80.

One of several similar portraits, all probably painted under Raffaelle's direction and worked on more or less by himself. The best is in the National Gallery. Another, inferior to this, is in the Pitti (No. 79).

"*He painted Pope Giulio in oil, so life-like and alive that the portrait inspired fear in the beholder as though it were truly himself; the which is now in S. Maria del Popolo*" (Rome). (Vas. iv. 338.)

Belonged later to the Dukes of Urbino, and was brought to Florence by Vittoria della Rovere on her marriage with Ferdinando II. The cartoon, pricked for transfer, is in the Palazzo Corsini, Florence.

*1122 PERUGINO. *Madonna Enthroned, with the Baptist and S. Sebastian.* 1493.

O.W. H. 173. B. 167.

"*He painted in S. Domenico da Fiesole in the second*

chapel to the right, a picture of Our Lady with three figures, among which a Saint Sebastian is highly praised." (Vas. iii. 584.)

Inscribed on the throne: PETRVS PERUGINVS PINXIT · AN · M · CCCC LXXXIII. Bought by Pietro Leopoldo 1786.



*154 BRONZINO. Portrait of Lucrezia de' Pucci, wife of Bartolommeo Panciatichi.

O.W. H. 100. B. 0.82.

A splendid portrait. Pendant to No. 159. She wears a small chain on which is enamelled AMOUR DVRE SAN FIN.

*159 BRONZINO. Portrait of Bartolommeo Panciatichi.

O.W. H. 100. B. 0.82.

One of his finest portraits, the keen hawk-like face and claw-like hands being full of character.

"For Bartolommeo Panciatichi he painted . . . the portraits of himself and his wife,



so natural that they seem really alive, and nothing is lacking to them except breath." (Vas. vii. 595.)

1107 DANIELE DA VOLTERRA. The Murder of the Innocents.

O.W. H. 146. B. 146.

"He went to his native town Volterra . . . and was there much caressed by his friends and relations; and being prayed to leave some memorial of himself in his country, he painted in a picture of small figures the story of the Innocents, which was held a very beautiful thing and was placed in the Church of S. Piero" (the Duomo). (Vas. vii. 64.)

Bought by Pietro Leopoldo 1782, and placed by him in the Tribuna.

*1141 ALBRECHT DÜRER. The Adoration of the Magi. 1504.

O.W. H. 0.98. B. 112.

A fine composition, but treated with the naïveté of Dürer's earlier work. Painted for Friedrich der Weise for his castle chapel of Wittenburg. Given by Christian II. to the Emperor Rudolph II. 1603. Exchanged 1793 for the *Presentation in the Temple* by Fra Bartolommeo, now in the Vienna Gallery.

1115 ANTONY VAN DYCK. Portrait of Sir John Montfort.

O.C. H. 120. B. 0.84.

A replica exists in the Vienna Gallery.

*1108 TITIAN. Reclining Venus.

O.C. H. 136. B. 193.

Painted about 1547 as a pendant to No. 1117 for

Francesco Maria, Duke of Urbino. The face is a portrait of Titian's daughter Lavinia. Brought to Florence by Vittoria della Rovere on her marriage with Ferdinand II. Both have been in the Tribuna since 1646.



*1141, p. 104.

1104 SPAGNOLETTO. S. Jerome.

O.C. H. 124. B. 0.90.

1137 GUERCINO. Endymion Sleeping.

O.C. H. 119. B. 100.

Bought 1795.

1143 LUCAS VAN LEYDEN. The Man of Sorrows.

O.W. H. 129. B. O.85.

*1116 TITIAN. Portrait of the Archbishop Beccadelli. 1552.

O.C. H. 118. B. O.97.

A fine portrait, though not one of his best. Inscribed on the scroll he holds :

“*Julius P.P. III. Venerabili Fratri Ludovico Episcopo Rauellen apud Dominum Venetorum nostro et Apostolicæ sedis Nuntio eum annum ageret lii. Titianus Vecellius faciebat Venetius M.D LII. mese Julii. Translatus deinde M.D.L.V. die xviii. Septembris a Paulo quarto Pont. Maximo ad Archiepiscopatum Ragusinum quo pervenit die ix. Decembris proxime subsequenti.*”

Painted 1552, at which date Beccadelli was in Venice as Papal Legate.

1128 SCH. OF VAN DYCK. Charles I. on Horseback.

O.C. H. 187. B. 123.

A copy only. Brought to the Gallery 1704.

*1118 CORREGGIO. The Flight into Egypt.

O.C. H. 121. B. 103.

A fine specimen of the painter in his more serious mood. Long supposed to be the centre panel of a Triptych painted for a convent in Correggio, on the wings of which were SS. Bartholomew and John, but there is no documented authority. All that is known is that it has been in the Gallery since the end of the

seventeenth century (Lafenestre, *La Peinture en Europe*, p. 43).

II42 and II38 LUCAS CRANACH. Adam and Eve. 1528.

O.W. H. 168. B. 0.59 each.

II09 DOMENICHINO. Portrait of Cardinal Agucchia.

O.C. H. 141. B. III.

Inscribed: "*Hieronymus S.R.E. Card. Agucchia.*"
Brought to the Gallery 1794.

*II34 CORREGGIO. Madonna Adoring the Christ Child.

O.C. H. 0.81. B. 0.77.

A charming picture painted in his gayest, most personal manner. Given to Cosimo III. by the Duke of Mantua. Placed in the Gallery 1617.

II33 ANNIBALE CARACCI. A Bacchante.

O.C. H. 107. B. 140.

Bought from the Bolognetti family.

*II36 PAOLO VERONESE. Holy Family, with S. Catherine.

O.C. H. 0.97. B. 179.

A fine work, hung too high to be appreciated. Belonged to Conte Vidman and later to Paolo della Sera, Florentine merchant in Venice. Bought by Cardinal Leopoldo de' Medici, 1654. Placed in the Tribuna 1798.

1110 ORAZIO ALFANI. Holy Family.

O.W. H. 101. B. O.75.

Showing the influence of his master, Perugino.

**1129 RAFFAELLE. "Madonna del Cardellino." 1506.

O.W. H. 106. B. O.75.

One of the most beautiful and personal of Raffaele's works. A superbly composed group in pyramidal form, set well inside a spacious cool landscape. The child Baptist holds a goldfinch, from which it takes its name.



"Raffaele had a great friendship for Lorenzo Nasi, for whom, having taken a wife at that time, he painted a picture in which he put between the knees of the Virgin a child, to whom the little S. John merrily stretches a bird, they having much joy one of

the other. And in both is a certain child-like and very love-able simplicity, besides that they are so well painted and with so much care, that they seem of living flesh rather than drawn and coloured. Our Lady also has an air full of divine grace; and in fine all the rest of the work is most beautiful. The picture was held by Lorenzo Nasi in the greatest veneration while he lived, as much for the memory of Raffaele who had been his great friend, as for the dignity and excellence of the work. But after, evil befell the picture in the year 1548, the 17 day of November" (really Nov. 12, 1547, as a

tablet let into the wall in the Via de' Bardi tells), "when the house of Lorenzo, together with the beautiful and most ornate house of Marco del Nero, were ruined with others near, in the landslip of the hill of S. Giorgio. Nevertheless the pieces being found among the débris of the ruins, were put together in the best possible way by Batista, son of the said Lorenzo, a great lover of art." (Vas. iv. 321.)

The painting is admirably restored, but the numerous splits may still be seen.

1127 SCH. OF RAFFAELLE. The Boy Baptist in the Desert.

O.C. H. 163. B. 146.

Probably a copy of the original by Raffaelle, mentioned by Vasari as having been painted for Cardinal Colonna, who prized it greatly for its beauty. But falling ill, and being cured by the physician Jacopo da Carpi, he presented it to him in gratitude (Vas. iv. 371). In Vasari's time it was in the possession of Francesco Benintendi, but is now lost. Numerous copies were made. In the Louvre is one by Sebastiano del Piombo. This may be by Giulio Romano, whose hot colour it has. It was in the Medici collection in 1589.

1125 FRANCIABIGLIO. "Madonna del Pozzo."

O.W. H. 102. B. 0.79.

Formerly attributed to Raffaelle. A poor work badly composed.

1130 and 1126 FRA BARTOLOMMEO. The Prophets Job and Isaiah. 1516.

O.W. H. 169. B. 108 each.

Part of the altar-piece *Christ and the Evangelists*,

No. 159 of the Pitti, which was painted for Salvatore Billi, Florentine merchant, for the SS. Annunziata (Vas. iv. 190; see p. 180).

*1123 SEBASTIANO DEL PIOMBO. Portrait of Lady. 1512.

O.W. H. 0.66. B. 0.42.

A fine portrait of a Roman woman crowned with bay leaves, wearing a blue velvet bodice and mantle lined with panther skin.



Formerly attributed to Giorgione and later to Raffaello, when it bore the name of his mistress, "the Fornarina." The attribution to Sebastiano is Morelli's ("Italian Painters," i. 41). It bears much resemblance to his still finer portrait called *The Young Roman*, in Berlin.

1132 SCH. OF CORREGGIO. Head of the Baptist.

O.W. H. 0.30. B. 0.37.

A poor work, not by Correggio. Brought from the Villa of Poggio Imperiale.

1140 RUBENS. Hercules between Vice and Virtue.

O.C. H. 144. B. 191.

ROOM OF VARIOUS ITALIAN
MASTERS.

(Several of the paintings are omitted.)

- 1572 GIAN FRANCESCO MAINERI. Christ bearing the Cross.

Recently presented to the Gallery by Professor Volpi.

- 1033 GAROFALO. The Tribute Money.

O.W. H. O.20. B. O.20.

An insignificant small copy of Titian's painting now in Dresden. Formerly attributed to Titian himself.

- 1034 LODOVICO MAZZOLINO. The Circumcision.

O.W. H. O.39. B. O.29.

- *1557 COSIMO
TURO.

S. Domenico.

T.W. H. O.49. B. O.31.

A splendid painting in good condition. In rich black mantle over white robes against a gold background. The face very finely and plastically modelled. Part of a Polyptych painted for the Church of S. Luca in Borgo near Ferrara. Other parts are in the Louvre (S. Antonio), the Berlin Gallery (SS. Sebastian and Christopher), and Bergamo (the Madonna).



- 444 BERNARDINO DEI CONTI (?) Head of Man.

O.W. H. 0.39. B. 0.29.

Formerly hung in the Collection of Painters, as the portrait of Lucas van Leyden by himself. Morelli considered it to be an old copy of a portrait by Bernardino dei Conti.

- 1031 CARAVAGGIO. Head of Medusa.

O.W. Diam. 0.59.

Painted on a convex wooden shield.

- 1032 MAZZOLINI. Madonna and Saints.

O.W. H. 0.29. B. 0.22.

- 1021 PAOLO VERONESE. S. Agatha.

O.W. H. 0.20. B. 0.17.

- 1036 GIOVANNI BATTISTA DOSSI. The Vision of a Saint.

O.W. H. 0.19. B. 0.32.

A charming little genre picture.

- 995 MAZZOLINI. The Murder of the Innocents.

O.W. H. 0.38. B. 0.59.

Formerly attributed to Dosso Dossi.

- 1030 MAZZOLINI. The Nativity.

O.W. H. 0.76. B. 0.58.

1038 GAROFALO. The Annunciation.

O.W. H. 0.56. B. 0.74.

1064 CANALETTO. The Ducal Palace, Venice.

O.C. H. 0.79. B. 155.

The only genuine work of Canaletto in Florence.

*3447 GIOVANNI ANTONIO BOL-
TRAFFIO. Head of Youth.

O.W. H. 0.20. B. 0.31.

A charming painting which seems to be part of a larger work. It represents a youth in profile, crowned with flowers, and in rich dress of red embroidered with gold and ermine collar. He is in a cave resembling that of the *Vierge aux Rochers*, and between the rocks are glimpses of a beautiful landscape. The colour is warm and very harmonious.

**1025 MANTEGNA. "Madonna of the Quarries."

O.W. H. 0.28. B. 0.22.

One of his most beautiful works, painted with the delicacy of a miniature and in a perfect state of preservation. Notwithstanding the size, the figure of the Virgin seems colossal against the distant landscape and is most impressive. The values of distance in the landscape are so well managed that we seem able to walk round the hill up to the town on the horizon.

“While Andrea was working in Rome he painted in a small picture a Madonna with the Child sleeping in her arms” (he is,



on the contrary, very wide awake), “and in the mountain landscape in some caves, stone cutters who hew rocks for different works, so delicately done and with so much patience, that it seems impossible that with the fine point of a brush it could be so well painted, the which picture is now in the house of the illustrious lord, Don Francesco Medici, Prince of Flor-

ence, who treasures it among his dearest possessions.” (Vas. iii. 401.)

*1006 PARMIGIANINO. Madonna and Saints.

O.W. H. 0.73. B. 0.62.

A characteristic work of this interesting painter. Formerly in the collection of Cardinal Ippolito de' Medici.

1002 CORREGGIO. Madonna and Angels.

O.W. H. 0.20. B. 0.10.

Formerly attributed to Titian. The attribution to Correggio is Morelli's (“Italian Painters,” ii. 149).

*30 *bis* AMBROGIO DI PREDIS (?) Portrait of Man.

O.W. H. O.61. B. O.46.

Too fine a portrait to be hung so high. Formerly attributed to Antonio Pollaiuolo, then to Piero, and now to an unknown Florentine of the fifteenth century. Morelli suggested Ambrogio di Predis as the possible painter.

1060 ATT. TO TINTORETTO. Portrait of Man.

O.W. H. O.18. B. O.14.

Inscribed: ANNO ÆTATIS XXX. It has been attributed to Sofonisba Anguissola of Cremona, an attribution more reasonable than that to Tintoretto.

1095 MARCO PALMEZZANO. The Crucifixion. 1587.

O.W. H. 112. B. O.91.

Inscribed: "*Marchus Palmezanus fortivensis faciebat 1587.*" Brought from the Church of Monte Oliveto, near Florence, 1843.

1061 PARMIGIANINO. Portrait of Young Man.

O.W. H. O.25. B. O.23.

1559 (On Easel.) LORENZO COSTA. S. Sebastian.

O.W.

Much repainted. Recently bought.

DUTCH SCHOOL.

(The greater part of this collection was made by Cosimo III. Many of the paintings are omitted.)

972 GABRIEL METSU. Hunter and Lady.

O.W. H. O.56. B. O.42.

918 GABRIEL METSU. Lady Playing Guitar.

O.W. H. O.29. B. O.26.

941 FRANS VON MIERIS. The Courtesan.

O.W. H. O.27. B. O.21.

Presented by the painter to Cosimo III.

*892 PETER BRUEGHEL THE ELDER.
The Way to Calvary. 1559.

O.W. H. 114. B. 160.

One of this fantastic painter's most important and characteristic works. The scene is treated most fantastically. Among the crowd of semi-grotesque goblin-like figures, Christ is seen bearing the Cross and S. Veronica wiping his brow. To the right are the Virgin and Magdalen weeping. Inscribed: P · BRUEGHEL · 1559.

890 FRANZ VON MIERIS. Portrait of the Painter.

O.C. H. O.15. B. O.21.

895 LUCAS VAN LEYDEN. Portrait of
Ferdinand, Infant of Spain.

O.W. H. O.32. B. O.27.

Inscribed: EFG · FERDIN · PRINCIP · INFANT · HISPAN ·
ARCH · AVSTR · RO · IMP^O · AN^O ETAT SVE · XXI · VICAR.

*928 PETER BRUEGHEL THE ELDER.
Country Fête.

O.W. H. O.46. B. O.34.

A small painting, with a beautiful distant landscape
and small gnome-like figures in the foreground.

FLEMISH AND GERMAN SCHOOLS

ROOM II

(Most of this collection was made by Anna Lodovica,
sister of the Grand Duke Gian Gastone, married to
the Elector Palatine. Only the more important of
the paintings are mentioned.)

788 CHRISTOPH AMBERGER. Portrait
of Camille Cross.

O.W. H. O.53. B. O.41.

Formerly attributed to Antonio Mor.

*765 HANS HOLBEIN THE YOUNGER.

*Portrait of Richard**Southwell.*

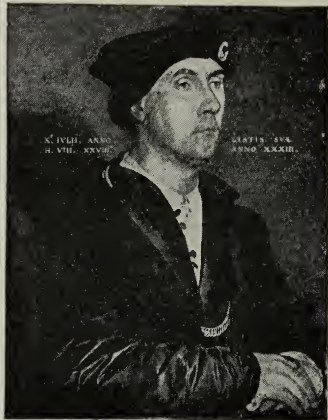
O.W. H. O.45. B. O.33.

A fine work. In-

scribed: X^o IVLII ANNO

H · VIII · XXVIII ETATIS

SVÆ ANNO XXIII.



*765

91 ALBRECHT DÜRER.

Madonna. 1526.

O.W. H. O.43. B. O.30.

Called *Maria mit der Birne* on account of the pear she holds.

Inscribed: A · D · 1526.

Much repainted, especially

the Virgin's face.

768 ALBRECHT DÜRER. *S. James the Great.*

1516.

T.L. H. O.45. B. O.38.

Fragment of a larger work.

777 ALBRECHT DÜRER. *S. Philip.* 1516.

T.L. H. O.46. B. O.36.

Fragment of the same painting as the above.

774 CLAUDE LORRAINE. *Sea Piece.*

O.C. H. 100. B. 132.

Painted for the Medici, whose *stemma* is on a build-

ing. Signed and dated, but the date is illegible.
Brought from the Pitti 1773.

*766 ALBRECHT DÜRER. Portrait of his
Father. 1490.

O.W. H. O.46. B. O.38.

A fine portrait, full of character, painted at the age of 19. Much repainted. Dürer thus describes his father in his *Familien Chronik* :—

“*He was a patient man, mild and peaceable towards every man, and very thankful to God. He did not need much company nor worldly enjoyment. He was of very few words, and was a God-fearing man.*”

On the back are the arms of the Dürer family, roughly painted. Brought from the Villa of Poggio Imperiale 1672.

848 CLAUDE LORRAINE. Landscape. 1672.

O.C. H. O.71. B. O.96.

Signed “*Claudio Gelle F. Rome . 1672.*” Engraved by himself as one of the twenty-eight engravings of the “*Liber Veritatis.*”

838 LUCAS CRANACH. Portrait of Martin
Luther. 1529.

O.W. H. O.37. B. O.23.

847 LUCAS CRANACH. Double Portrait of
Luther and Melancthon. 1545.

O.W. H. O.20. B. O.31.

- 845 LUCAS CRANACH. Double Portrait of Johannes and Friedrich, Electors of Saxony.

1533.

O.W. H. O.20. B. O.29.

- 822 LUCAS CRANACH. Portrait of Catherine Bor, wife of Luther.

O.W. H. O.37. B. O.23.

Pendant to No. 838. All these small paintings are signed and dated.

FLEMISH AND GERMAN SCHOOLS

ROOM I

(Only the more important of the works are mentioned.)

- 713 HANS VON KULMBACH. S. Peter Walking on the Sea.

O.W. H. 127. B. O.93.

Formerly attributed to Schäufflein, together with the seven other paintings in this room, which seem all to belong to the same decoration. The measurements of all are the same.

- 724 KULMBACH. The Martyrdom of S. Paul.

(See No. 713.)

731 FLEMISH SCH. XVI CENT. The Adoration of the Magi.

O.W. Centre panel: H. 118. B. 0.69. Wings,
each: H. 118. B. 0.29.

Triptych. Formerly attributed to Jan van Eyck. Dr. Semper gives it to Martin van Veen of Keemskerck. Brought from the Pitti 1863.

713^{bis} KULMBACH. The Martyrdom of S. Peter.

(See No. 713.)

704 GERMAN SCH. XVI CENT. The Crucifixion.

O.W. H. 137. B. 0.92.

The donor, his wife and child, kneel in the foreground. Inscribed M · R.

709 SUSTERMANS. Portrait of the Wife of Pulciani.

O.C. H. 0.63. B. 0.49.

A fine portrait, pendant to No. 699. Both were found in the store-rooms of the Gallery 1862.

748 KULMBACH. The Capture of SS. Peter and Paul.

(See No. 713.)

740 KULMBACH. The Preaching of S. Peter.

(See No. 713.)

740 *bis* KULMBACH. *S. Paul taken up to Heaven.*

(See No. 713.)

729 KULMBACH. *The Liberation of S. Peter.*

(See No. 713.)

744 NICOLAS FROMENT. *Large Tabernacle.*
In centre panel, The Raising of Lazarus.
Right wing, The Magdalen Anointing the
feet of Christ. Left wing, Martha at the
feet of Christ. Outside in grisaille, The
Virgin as Queen of Heaven adored by three
donors. 1461.

O.W. Centre panel: H. 140. B. 110. Side
 panels, each: H. 160. B. 0.54.

Inscribed: NICOLAVS FROMENTI ABÖLNIT HOC OPVS · IVIN
 MCCCCLXI. Brought from the Convent of Bosco a
 Frati in the Mugello.

699 SUSTERMANS. *Portrait of Pulciani.*

O.C. H. 0.62. B. 0.48.

751 LUCAS CRANACH. *S. George.*

O.W. H. 0.20. B. 0.17.

A small painting of great beauty.

- 730 CIVETTA (HENDRIK BLES). Copper
Mines.

O.W. H. O.83. B. 113.

A very beautiful landscape.

FRENCH SCHOOL

(Only the more important of the works are mentioned.)

- 671 ANTOINE WATTEAU. Fête Champêtre.

O.C. H. O.36. B. O.45.

Found in the store-rooms of the Pitti 1861.

- 696 ALEXIS GRIMOUX. Young Female
Pilgrim.

O.C. H. O.81. B. O.63.

Pendant to No. 672. Supposed to be a portrait of Mme. Dangerville, famous actress of the time.

- 689 FRANÇOIS FABRE. Portrait of the
Countess of Albany. 1792.

This, with its pendant, No. 679, were presented by the painter to the Gallery 1824. On the back of both are autograph sonnets written by Alfieri in 1794.

- 679 FRANÇOIS FABRE. Portrait of Alfieri.
1792.

Inscribed: FABRE FIRENZE 1792.

- 674 NICHOLAS LARGILLIÈRE. Portrait
of Jean-Baptiste Rousseau.

O.C. H. 0.90. B. 0.72.

- 672 ALEXIS GRIMOUX. Young Boy Pilgrim.

Pendant to No. 696.

SECOND CORRIDOR

(The Frescoes on the ceilings of the Second and Third Corridors are by Cosimo Ulivelli, Angelo Gori, Jacopo Chiavistelli, Giuseppe Tonelli, and Giuseppe Masini. The few paintings in the Second Corridor are near the cabinet of gems.)

- 1565 and 1566 FLOR. SCH. XV CENT. Two
Predella Scenes from the Life of S. Benedict.

T.W. H. 0.41. B. 0.73 each.

- 1567 NICCOLA DA GUARDIAGRELE. Madonna.

T.W. H. 0.60. B. 0.43.

- 1543 ANTONIAZZO ROMANO. Madonna.

O.W. H. 0.64. B. 0.44.

- 55 FLOR. SCH. XV CENT. The Last Judgment.

Tondo. T.W. Diam. 0.73.

On the back an Angel playing a pipe, and two *stemmi*.
Brought from the Convent of Annalena.

87 BACCHIACCA. The Descent from the Cross.

O.W. H. 0.91. B. 0.72.

Much influenced by the painting of Filippino and Perugino of the same subject in the Accademia. Painted for the Convent of S. Frediano, taken later to S. Maria Maddalena de' Pazzi. Brought to the Gallery 1867.

THIRD CORRIDOR.

(The greater part of this Corridor, with its ceiling frescoes, was destroyed by fire 1762. The paintings were restored by Traballesi. Only the more important of the pictures are mentioned.)

3412 SCH. OF ANDREA DEL SARTO. Portrait of Lady.

O.W. H. 0.89. B. 0.67.

94 GIOVANNI MANSUETI. Christ Disputing with the Doctors.

O.C. H. 163. B. 214.

Inscribed: IOHANNES DE MANSVETIS FACEBAT.

3455 SUSTERMANS (?) Portrait of Buffoon.

O.C. H. 0.63. B. 0.53.

1391 SUSTERMANS. Portrait of Charles de Lorraine, Duc de Guise.

O.C. H. 0.63. B. 0.51.

- 1517 CARAVAGGIO. *A Concert.*
O.C. H. 130. B. 187.
- 1188 SUSTERMANS. *Portrait of Francesco de' Medici in Oriental Costume.*
O.C. H. 0.64. B. 0.51.
- 3413 PIERO DI COSIMO. *Portrait of Man.*
O.W. H. 0.42. B. 0.32.
- 3414 FLOR. SCH. XV CENT. *Portrait of Caterina Sforza (?)*
O.W. H. 0.46. B. 0.36.
- 3403 FRANZ POURBUS THE YOUNGER. *Portrait of Louis XIII. as a Child.*
O.C. H. 0.50. B. 0.39.
- 3404 FRANZ POURBUS THE YOUNGER. *Portrait of Elizabeth of France as a Child.*
O.C. H. 0.50. B. 0.39.
- 3425 BRONZINO. *Portrait of Cosimo I.*
O.W. H. 0.86. B. 0.68.
- 1534 ALESSANDRO ALLORI. *Portrait of Torquato Tasso.*
O.W. H. 100. B. 0.79.

- 893 SUSTERMANS. Portrait of Man.
O.C. H. 0.70. B. 0.57.
- 3401 SUSTERMANS. Portrait of a Medici.
O.C. H. 0.63. B. 0.51.
- 3447 POURBUS THE YOUNGER. Portrait of Louis XIII. of France as a Boy.
O.C. H. 0.56. B. 0.47.
- 1529 and 1530 BRONZINO. The Archangel Gabriel and the Virgin.
Panels from the altar-piece in the Sala di Baroccio. (No. 158, see p. 145).
- 99 and 100 FLOR. SCH. XVI CENT. Two Cassone Panels representing a Sacrificial Procession and a Banquet.
O.W. H. 56. B. 150 each.
- 3410 POURBUS THE YOUNGER. Portrait of a Child Princess.
O.C. H. 164. B. 0.98.
- 3411 POURBUS THE YOUNGER. Portrait of a Young Princess.
O.C. H. 0.49. B. 0.39.

207 CARLO DOLCI. S. Galla Placidia. 1675.

O.C. H. 0.88. B. 0.70.

Inscribed: AL SER^{MO} SVA GRAN DVCA. A. S. 1675.

1518 GERARD VAN HONTHORST
(GHERARDO DELLE NOTTI).
Supper Scene.

O.C. H. 140. B. 203.

145 SIR PETER LELY. Portrait of Lord
Ossory.

O.C. H. 124. B. 0.72.

146 MICHEL MIEREVELT. Portrait of
Man.

O.W. H. 104. B. 0.73.

*101 SUSTERMANS. The Magdalen.

O.C. H. 180. B. 0.90.

A fine painting. The face is a portrait of Vittoria della Rovere, wife of Ferdinando II., so often painted by him.

142 SIR PETER LELY. Portrait of Prince
Rupert.

O.C. H. 126. B. 100.

143 MICHEL MIEREVELT. Portrait of Old
Lady.

O.C. H. 104. B. 0.73.

3407 CRISTOFANO ALLORI. The Magdalen.

O.C. H. 155. B. 0.88.

102 SCH. OF BONIFAZIO VERONESE. The Repose in Egypt.

O.C. H. 0.82. B. 0.90.

105 SCH. OF ANDREA DEL SARTO. Madonna, with the Child Baptist.

O.W. H. 186. B. 118.

Copy of a Fresco painted by Andrea in a tabernacle outside the Porta a Pinti, destroyed 1530.

ROOM OF VAN DER GOES.

(All the paintings in this room are mentioned.)

*698 CIVETTA (HENDRIK BLES). Madonna Enthroned with Saints.

O.W. H. 0.85. B. 0.70.

A fine example of the painter, with a charming landscape seen through the pillars of the loggia. Formerly attributed to Ugo van der Goes; by Dr. Semper to Aldegrever.

*237 QUINTEN MASSYS. Double Portrait of the Painter and his second Wife.

O.W. H. 0.57. B. 0.12 each.

Fine portraits. That of his wife is dated 1502. If this is really a portrait of the painter, it must have been

executed earlier, as it represents a young man, whereas at that date Massys would have been over fifty.

762 JOOST VAN CLEEF. Mater Dolorosa.

O.W. H. O.59. B. 142.

*761 DÜRER AND BRUEGHEL THE YOUNGER. Calvary.

The painting by Dürer is a crowded composition in *grisaille*, pasted on a panel. Dated 1505. It belonged to Brueghel, and was copied by him in colour. His copy is inscribed A. D. INVENTOR 1505 · BRUEGHEL F. 1604. On the back of his copy is a landscape by his hand. Both drawing and painting are well preserved, the landscape having formerly been over them.

*703 HANS MEMLING. Madonna Enthroned with Angels.

O.W. H. O.97. B. O.43.

A fine painting of beautiful colour, delicate as a miniature. The landscape is very beautiful.

749 PETRUS CRISTVS (?) Double Portrait of Man and Woman, with the Annunciation in grisaille on the back.

O.W. H. O.53. B. O.30.

The attribution is disputed. Brought from the Hospital of S. Maria Nuova 1825.

708 GERARD DAVID (?) The Adoration of the Magi.

O.C. H. O.93. B. O.78.



*906 FLEMISH PAINTER OF XV CENT.

The Crucifixion.

O.W. H. O.57. B. O.17.

An interesting and fantastic picture of beautiful rich colour. The figure of the Magdalen, in purple velvet, twisted in a strange attitude beneath the Cross, is specially curious, with her face upturned so that only the tip of her nose is seen, and the ape at her feet playing with a skull. The work has been recently attributed with little reason to Jan van Eyck.

801 *bis* SCH. OF MEMLING. Portrait of Youth.

O.W. H. O.37. B. O.26.

846 GERARD DAVID. Deposition.

H. O.26. B. O.20.

A tiny panel formerly attributed to Lambert Lombart.

**1525 HUGO VAN DER GOES. Altarpiece of the Portinari Family, representing The Nativity, with Saints and Donors, and outside the Annunciation.

O.W. Centre panel: H. 249. B. 137. Side panels:
H. 249. B. O.37 each.

The masterpiece of the painter. In the centre panel kneels the Virgin, in deep violet-blue, before the Child, who lies on the ground emanating supernatural light. To the right the Shepherds come hastily forward. In the foreground are two jars of flowers, exquisitely painted, with violets scattered round. Many Angels

fly and kneel, robed in rich ecclesiastical vestments, some with peacocks' and parrots' wings. This panel is much repainted. In the right wing kneel the female members of the Portinari family, Maddalena and her daughter Margherita, and behind them stand their patron Saints—the Magdalen, a grand figure in finely painted brocade robes lined with grey fur, and S. Margaret with the dragon at her feet. Fortunately this panel has escaped the hands of the repainter, and from the greater beauty of the colour the damage done to the other two can be appreciated. In the left wing the



donor of the picture, Tommaso Portinari, agent of the Medici Bank at Bruges, kneels with two young sons. They are presented by their patron Saints, Thomas and Antony Abbot. On the outside of the doors are two superb figures in *grisaille* of the Archangel and Virgin, forming the Annunciation, which, though much dilapidated, have fortunately not been repainted. The altar-piece was executed at the commission of Tommaso Portinari for the high altar of the Church of S. Egidio, belonging to the Hospital of S. Maria Nuova. Vasari mentions it in his discourse on oil painting, but without comment (Vas. i. 185). It exercised a strong influence on the Florentine School of painting.

- 778 MEMLING. S. Benedict.
O.W. H. O.43. B. O.32.
- 801 MEMLING. Portrait of Youth.
O.W. H. O.32. B. O.23.
- 795 ROGIER VAN DER WEYDEN. The Entombment.
O.W. H. 111. B. O.95.
- 780 MEMLING (?) Portrait of Youth.
O.W. H. O.36. B. O.25.
Formerly attributed to Antonello of Messina.
- 769 MEMLING. Portrait of Youth. 1485.
O.W. H. O.43. B. O.32.
Dated 1485. A charming landscape is seen through the window.
-

ROOM OF RUBENS

(None of the pictures are omitted.)

- 150 SCH. OF VAN DYCK. Madonna and Saints.
O.C. H. 189. B. 165.
Brought from the Vienna Gallery 1793.

- *763 SUSTERMANS. Portrait of Claudia de' Medici, daughter of Ferdinando I., wife of the Archduke Leopold of Austria.

O.C. H. 114. B. 0.86.

A superb portrait. Brought from the Pitti 1861.

- 3415 FRANZ POURBUS THE YOUNGER. Portrait of Louis XIII. of France as a Boy.

O.C. H. 162. B. 0.98.

- 3428 POURBUS THE YOUNGER. Portrait of Lady.

O.C. H. 192. B. 116.

- 1527 POURBUS THE YOUNGER. Portrait of Elizabeth of France.

O.C. H. 190. B. 120.

- *140 RUBENS. Henri IV. at the Battle of Ivry.

O.C. H. 379. B. 692.

Large canvas with colossal figures. With its pendant opposite (No. 147), it was painted for Marie de Médicis about 1620, to form part of the series of pictures for the decoration of her palace of the Luxembourg. The other canvases are in the Louvre, and are chiefly the work of assistants, whereas these, though unfinished, are by Rubens himself. They were sent to Florence by Marie de Médicis as a gift to her family, and until 1773 were in the Pitti.

- 238 (On Easel.) JACOB JORDAENS. Portrait of Young Man.

O.C. H. 0.93. B. 0.65.

- 1523 ATT. VAN DYCK. Portraits of Lords John and Bernard Stuart.

O.C. H. 147. B. 117.

A Copy only.

- 152 GERARD HONTHORST (GHERARDO DELLE NOTTI). The Fortune-Teller.

O.C. H. 135. B. 202.

- 210 SCH. OF RUBENS. Philip IV. of Spain on Horseback.

O.C. H. 337. B. 262.

Formerly attributed to Velasquez. Copy of the original in the Prado, Madrid.

- 216 SCH. OF RUBENS. Bacchanalia.

O.C. H. 151. B. 118.

Copy of the original at S. Petersburg. It was in the collection of the Emperor Charles VI., and was exchanged for another painting 1792.

- 148 GERARD HONTHORST. A Supper of Courtesans.

O.C. H. 140. B. 210.

1536 FLEMISH SCH. XVI CENT. Portrait of Widow.

O.C. H. 0.85. B. 0.60.

A realistic and finely modelled portrait.

**147 RUBENS. Entry of Henry IV. into Paris after the Battle of Ivry.

O.C. H. 378. B. 690.

Pendant to No. 140 and the finer of the two. One of the best existing portraits of the King.

*3424 SUSTERMANS. Portrait of Vittoria della Rovere, wife of Ferdinand II.

O.C. H. 142. B. 119.

*3426 SUSTERMANS. Portrait of Ferdinand II., Grand Duke of Tuscany.

O.C. H. 142. B. 119.

Both are fine and characteristic portraits.

1242 SCH. OF SUSTERMANS. Portrait of Princess Claudia de' Medici.

O.C. H. 205. B. 106.

*3400 SUSTERMANS. S. Margaret.

O.C. H. 187. B. 115.

A fine painting.

ROOM OF BAROCCIO

(Several of the unimportant paintings are omitted.)

220 FRANZ SNYDERS. *A Boar Hunt.*

O.C. H. 217. B. 307.

Brought from Vienna 1821.

*167 BRONZINO. *Portrait of Lady.*

O.W. H. 123. B. 0.99.

A fine portrait of a melancholy woman, with a face full of character.

155 VENETIAN SCH. XVI CENT. *Portrait of the Poet Teofilo Folengo.*

O.W. H. 108. B. 0.75.

Better known as *Mellino Coccai*. A fine portrait, which has been attributed to Licinio.

*1119 FEDERIGO BAROCCIO. *Portrait of Francesco Maria II., Duke of Urbino.*

O.C. H. 110. B. 0.84.

The painter's masterpiece. In armour wrought with gold and a brilliant red sash over his shoulder. A weak sweet face, probably more expressive of the painter than the sitter. Formerly in the Tribuna. Brought from the Guardaroba of the Pitti 1795.

1522 TIEPOLO. *Two Flying Putti.*

O.C. H. 0.76. B. 0.67.

Fragment of ceiling painting imitating fresco.

156 SODOMA. "Ecce Homo."

O.W. H. O.81. B. O.63.

1521 TIEPOLO. The Collocation of a Statue.

O.C. H. 420. B. 175.

Large painting for the centre of a ceiling. The perspective in its present position is meaningless.

**188 ANDREA DEL SARTO. Portrait of his wife, Lucrezia del Fede.

O.W. H. O.83. B. O.68.

One of his finest paintings. She is seated, dressed in green-blue with white brocade sleeves, almost Venetian in colour and technique. She holds an open book on which are two sonnets clearly legible. This is the only portrait existing of his wife, strictly speaking, since he hardly painted a picture for which she did not serve as the model, as the Virgin, a female saint, and sometimes even a youth. Vasari, describing *The Dispute on the Trinity*, No. 172 of the Pitti, where she figures as the Magdalen, writes thus:—

"He represented females nowhere that were not portrayed from her, and if it happened by chance that he painted them from others, from continually seeing her, constantly drawing her, and what is more having her stamped upon his soul, it happened that nearly all the heads of his women resembled her." (Vas. v. 28.)

Lucrezia, daughter of Baccio del Fede, married Andrea after the death of her first husband, Carlo di Domenico, a capmaker, in 1516. She survived him thirty-nine years, dying 1570. Vasari had some private rancour against her which coloured his remarks in the first edition of his "Lives," and which he had to modify in the following editions. From this portrait,

as well as from all that is known of her, she seems to have been a light-hearted, not very intelligent, peasant girl.

3399 GUIDO RENI. Susanna and the Elders.

O.C. H. 113. B. 148.

A fine example of the painter, in rich browns. Presented by Dr. Arthur de Noë. Walker 1895.

204 AURELIO LUINI. Madonna, with S. Margaret and the Magdalen.

O.W. H. 278. B. 173.

Brought to the Gallery 1793.

3451 GIULIANO BUGIARDINI. Holy Family. 1520.

O.W. H. 115. B. 0.88.

Inscribed on the cartello: "*Julianus florentinus faciebat, 1520.*"

144 ATT. VAN DYCK. Portrait of the Mother of Sustermans.

O.C. H. 0.81. B. 0.65.

Formerly called *The Mother of Rubens*. Brought from Poggio a Caiano 1773.

189 DOMENICO BECCAFUMI. Holy Family.

Tondo. o.w. Diam. 81.

- 196 VAN DYCK. Portrait of Marguerite de Lorraine. 1634.
O.C. H. 203. B. 0.89.
Painted in Brussels 1634.
- 195 CARAVAGGIO. Christ and the Pharisees.
O.C. H. 126. B. 186.
Pendant to No. 184.
- 191 SASSOFERRATO. Mater Dolorosa.
O.C. H. 0.72. B. 0.57.
- 182 PARMIGIANINO. A Turkish Slave.
O.C. H. 0.65. B. 0.57.
- 193 ALESSANDRO ALLORI. Portrait of Giuliano de' Medici, Duc de Nemours.
O.W. H. 0.84. B. 0.68.
A powerful portrait, said to be copied from a lost painting by Raffaello.
- 190 GERARD HONTHORST (GHERARDO DELLE NOTTI). The Adoration of the Shepherds.
O.C. H. 385. B. 195.
A large canvas of life-sized figures, painted with the Rembrandtesque effect of light striking in the darkness, which gained the painter his name. Painted for the Church of S. Felicità. Presented to the Gallery 1836 by the Marchese Guicciardini.

- 186 CARLO DOLCI. *The Magdalen.*
O.C. H. O.73. B. O.56.
- *198 BRONZINO. *Portrait of Young Woman.*
O.W. H. O.57. B. O.45.
A fine portrait.
- 192 SUSTERMANS. *Portrait of Man in Swiss Dress.*
O.C. H. O.72. B. O.58.
- 185 DOUVEN. *Portrait of Elizabeth Haurey of Hendrovich.*
O.C. H. 216. B. 143.
Showing the strong influence of Van Dyck.
- 184 CARAVAGGIO. *Christ Disputing with the Doctors.*
O.C. H. 127. B. 187.
Pendant to No. 195.
- 180 RUBENS. *Portrait of his second wife, Helen Fourment.*
O.W. H. O.64. B. O.46.
A fine portrait, full of life.
- 93 GUIDO RENI. *The Cumæan Sibyl.*
O.C. H. O.53. B. O.43.

- 206 BAROCCIO. Portrait of Young Woman.
O.W. H. 0.43. B. 0.33.
- 179 ALESSANDRO ALLORI. The Marriage in Cana.
O.W. H. 257. B. 371.
Painted for the Church of S. Agatha.
- 3448 POURBUS THE YOUNGER. Portrait of Young Princess.
O.C. H. 0.50. B. 0.42.
- 1519 LUIGI MORALES. Christ Bearing the Cross.
O.W. H. 0.58. B. 0.51.
- 1114 GUERCINO. Sibylla Sania.
O.C. H. 0.69. B. 0.63.
- 166 SOGLIANI. Holy Family.
O.W. H. 0.95. B. 0.80.
- *169 BAROCCIO. "Madonna del Popolo." 1579.
O.W. H. 359. B. 252.
A fine work of much charm and grace, painted in warm and harmonious colour. The Virgin above in the sky presents the market people of Arezzo to Christ. Signed and dated 1579. Painted for the Fraternità di Arezzo. Brought to the Gallery 1789.

- *172 BRONZINO. Portrait of Eleonora of Toledo, wife of Cosimo I., and her son Ferdinando, after Ferdinando I.



O.W. H. 114. B. O.94.
 She is seated, in elaborately embroidered grey and gold robes, against a dreary, marshy landscape with a night effect admirably rendered, accentuating the melancholy of her face. One of the finest portraits of the painter. There is a copy without the background in the corridor leading to the Pitti, No. 22.

- 173 MARCANTONIO FRANCESCHINI.
"Omnia Vincit Amor."

O.C. H. 114. B. O.81.

- 183 ANDREA CARLONE. The Magdalen.

O.C. H. O.98. B. O.71.

- 163 SUSTERMANS. Portrait of Galileo. 1686.

O.C. H. O.60. B. O.50.

A fine portrait. Sent by Galileo to one of his friends in Paris. Bought by Ferdinando I., and presented to the Gallery by Cardinal Leopoldo.

- 164 POURBUS THE YOUNGER. Portrait of the Sculptor Francavilla.

O.C. H. 0.49. B. 0.37.

- 1520 TIEPOLO. Portrait of Page.

O.C. H. 0.62. B. 0.45.

- 213 BUGIARDINI. Madonna.

O.W. H. 120. B. 0.77.

A fine characteristic work of harmonious deep colour.

- 157 GERARD HONTHORST (GHERARDO DELLE NOTTI). Holy Family, with Angels.

O.C. H. 0.95. B. 129.

Brought from the Villa of Poggio Imperiale 1796.

- 158 BRONZINO. Deposition. 1545.

O.W. H. 243. B. 174.

Replica by Bronzino of an altar-piece painted for the Chapel of Eleonora of Toledo in the Palazzo Vecchio, Cosimo I. presented the original to Granvela, Chamberlain to the Emperor Charles V., and ordered this to replace it. Mentioned without comment by Vasari (Vas. vii. 597). The two panels of *The Annunciation* in the Third Corridor (Nos. 1529 and 1530) formed part of the original altar-piece.

- 1144 GIULIO ROMANO. Madonna.

O.W. H. 0.69. B. 0.63.

Much repainted.

211 ANDREA SALAI. Madonna, with S. Anna.

O.W. H. 0.94. B. 0.68.

Copy on a reduced scale of Leonardo's painting, now in the Salon Carré of the Louvre. Brought to the Gallery 1793.

ROOM OF GIOVANNI DA
S. GIOVANNI.

*1556 GIOVANNI DA S. GIOVANNI.
Venus Combing the Head of Cupid.

A characteristic work of this interesting painter. In spite of the *banalité* of conception it has much charm, and the colour is almost Venetian in depth and glow.

114 SIR PETER LELY. Portrait of Barbara Villiers, Duchess of Cleveland.

123 LELY. Portrait of Jane Middleton.

135 LELY. Portrait of Nell Gwynn.

149 LELY. Portrait of Henrietta Boyle, Countess of Rochester.

1069 UNKNOWN PAINTER. Portrait of Maria Luisa di Toscana, Electress Palatine.

- 3542 ANGELICA KAUFFMANN. Portrait of the Poetess Fortunata Salcher Fantastici.
- 277 HYACINTHE RIGAUD. Portrait of Philip V. of Spain as a Boy.
- 972 FRENCH SCH. XVII CENT. Portrait of Lady.
- *1555 GIOVANNI DA S. GIOVANNI. The Marriage Night.

The masterpiece of the painter, of superb colour, chiefly brilliant reds. The subject is treated with the brightness and charm of Correggio.

- 878 HYACINTHE RIGAUD. Portrait of the Dauphin, son of Louis XV.
- 960 FRENCH SCH. XVII CENT. Portrait of Lady.
- 305 GIOVANNI BATTISTA LAMPI. Portrait of Elizabeth, Princess of Wurtemberg.
- A fine portrait, full of life.
- 3387 SALVATOR ROSA. Job.

- 137 GIOVANNI DA S. GIOVANNI.
The Joke of the Parish Priest Arlotto.

Thinly painted on canvas, and without his usual depth of colour.

- *3462 ANGELICA KAUFFMANN. *Portrait of Stanislas Poniatowski, King of Poland.*

A fine portrait.

- 637 FRANCESCO BASSANO. *Dead Christ.*

- 1554 GUIDO RENI. *S. Domenico.*

- 597 SCH. OF TINTORETTO. *The Entry of Christ into Jerusalem.*

CABINET OF PASTELS AND MINIATURES

(Only a few of the most important works are mentioned.)

- 349I (On the Stand in the centre.) *Profile Portrait of the Emperor Frederick III.*

- 3380 FRANÇOIS CLOUET. *Miniatures of Henri IV., Catherine de Médicis, and other Members of the French Royal Family.*

- 3343 GUIDO RENI. Three fine Miniatures, one of the Painter himself.
- 3345 JACOPO BASSANO (?) Portrait of Pope Paul III.
- BAROCCIO. Portrait of Francesco Maria II., Duke of Urbino.
- 3347 LAVINIA FONTANA. Portrait of Herself.
- TIBERIO TINELLI. Portrait of Man.
- 3355 HANS HOLBEIN. Miniature.
- In this case are three other fine miniatures of the Flemish School.
- 3382 GIULIO CLOVIO. Miniature of Himself.
- 3356 CARLO DOLCI. Portrait of Filippo Baldinucci.
- 3358 ANNIBALE CARRACCI. Miniature Portrait of Himself.
- ATT. ERCOLE GRANDI. Profile Portrait of Woman.

This last has been attributed by Berenson to Piero Pollaiuolo.

3370 PARMIGIANINO. Portrait of Himself.

Surrounded by four good miniatures.

3371 GUIDO RENI. Three Miniature Portraits.3446 VAN DYCK. Miniature Portrait.

The following collection of twenty-four small portraits of the Medici family were painted by Bronzino, those of the earlier members from contemporary portraits, those of his own date from life. They are among his best works. Formerly in the Cabinet of Gems.

"In some small pictures painted on plates of copper, and all of the same size, he painted all the great men of the house of Medici, beginning with Giovanni di Bicci and Cosimo the elder up to the Queen of France, in that line; and in the other, from Lorenzo, brother of Cosimo the elder, up to Duke Cosimo and his children; the which portraits are behind the door of the studio made by Vasari in the apartments of the new rooms of the ducal palace. . . . They are all natural, alive, and very like the sitters." (Vas. vii. 608.)

3363 BRONZINO. Giovanni di Bicci.

Father of Cosimo il Vecchio. Copied from the portrait by Zanobi Strozzi in the First Corridor, No. 43.

Cosimo Pater Patriæ.

Lorenzo di Bicci.

Brother of Cosimo il Vecchio.

Giovanni di Cosimo.

Son of Cosimo il Vecchio.

3364 BRONZINO. Pier Francesco.

Son of Lorenzo, nephew of Cosimo il Vecchio.

Lorenzo il Magnifico.

Son of Piero il Gottoso.

Giuliano.

Son of Piero il Gottoso, brother of Lorenzo.

Giovanni.

Son of Pierfrancesco, nephew of Lorenzo.

3365 BRONZINO. Clement VII.

Natural son of Giuliano.

Piero di Lorenzo.

Son of Lorenzo il Magnifico.

Leo X.

Giovanni, son of Lorenzo il Magnifico. Copied from the portrait by Raffaelle in the Pitti, No. 40.

Giuliano.

Duc de Nemours, son of Lorenzo il Magnifico.

3366 BRONZINO. Lorenzo.

Duke of Urbino, son of Piero di Lorenzo.

Alessandro.

Son of Lorenzo, Duke of Urbino.

Ippolito.

Cardinal ; natural son of Giuliano, Duc de Nemours.
Copied from the portrait by Titian in the Pitti, No. 201.

Cosimo I.

Son of Giovanni delle Bande Nere.

3367 BRONZINO. Maria.

Daughter of Cosimo I.

Francesco I.

Son of Cosimo I.

Lucrezia.

Daughter of Cosimo I., married Alfonso II. d'Este.

Giovanni.

Cardinal. Son of Cosimo I.

3368 BRONZINO. Garzia.

Son of Cosimo I.

Ferdinando I.

Son of Cosimo I.

Pietro.

Son of Cosimo I.

Giovanni.

Son of Cosimo I.

GALLERY OF PORTRAITS

(Several of the less important works are omitted.)

This famous collection of portraits, painted by the artists themselves, was begun by Cardinal Leopoldo de' Medici, who bought a number of those already collected in the Accademia di S. Luca, Rome. The Grand Duke Pietro Leopoldo added to it the collection of the Abate Pazzi, which he bought 1768, and it has been continued up to the present time. Its location on the first floor is temporary only.

ROOM I

282 Sodoma.

O.C. H. 0.77. B. 0.60.

*286 Filippino Lippi.

In monochrome on a tile,

H. 0.48. B. 0.29.

One of his best and most sympathetic paintings, with so much character that one is astonished at the self-knowledge. Formerly attributed to Masaccio.



*286

291 Giorgio Vasari.

279 Taddeo Zuccheri.

*288 Raffaello.

O.W. H. 0.45. B. 0.33.

Painted as a youth, probably one of his earliest existing

works. It was in the house of his uncle, Simone Ciarla, in Urbino, and was bought by the Accademia di S. Luca, Rome. From thence bought by Cardinal Leopoldo de' Medici.

289 Giulio Romano.

H. O.59. B. O.41.

Red and black chalk on paper.

310 Domenico Beccafumi.

292 Leonardo da Vinci.

O.C. H. O.72. B. O.56.

Not a genuine work of the master. Possibly a copy of a lost original.

290 Michelangelo Buonarroti.

O.W. H. O.99. B. O.68.

A fine portrait, but not by the master, as the faulty drawing of the hand alone would prove.

720 Federigo Zuccheri.

1176 Andrea del Sarto.

A genuine work, painted as a young man.

389 Dosso Dossi.

Not by the master, nor even of his epoch.

364 Camillo Boccaccini.

384 Titian.

O.C. H. O.77. B. O.63.

Not by the master. A school copy of the original in the Berlin Gallery, No. 163.

541 Morto da Feltre.

A fine portrait. He points to a skull as a play on his name.

*354 Giovanni Bellini.

O.W. H. O.53. B. O.42.

Not by the master. Probably a portrait of him by his pupil Rondinelli. It has great beauty of colour, the mass of red hair against the pale blue sky being very harmonious. It has been much tampered with, the hair on either side has been added to, and the face been repainted. Inscribed: IOHANNES BELLINUS. The attribution to Rondinelli is Morelli's ("Italian Painters," i. 264).

356 Giorgione.

O.C. H. O.35. B. O.21.

It is astonishing that this insignificant and exceedingly poor painting should still be attributed to Giorgione. It is neither by him, nor a portrait of him. It has been suggested as the work of Domenico Brusasorci, master of Paolo Veronese.

373 Pordenone.

O.C. H. O.71. B. O.56.

A sensitive portrait, well modelled and fine in colour.

360 Moroni.

O.C. H. O.71. B. O.58.

Not by the master.

384 bis Titian.

A varied copy of the original in the Berlin Gallery. Bought in Antwerp 1677.

320 Giovanni Battista Maganza.

395 Leandro Bassano.

A fine portrait.

378 Tintoretto.

O.C. H. 0.70. B. 0.56.

Genuine, but of little interest.

385 Paolo Veronese.

O.C. H. 0.45. B. 0.40.

Not by the master.

365 Marietta Robusti, daughter of Tintoretto.

A brilliant portrait, showing rather the influence of Titian than of her father.

401 Jacopo Bassano.

O.C. H. 0.71. B. 0.56.

Not by the master.

407 Francesco Bassano.

305 Giovanni da S. Giovanni.

Oil on plaster imitating fresco. H. 0.73. B. 0.56.

386 Parmigianino.

**228 (On Easel.) Rubens.

O.W. H. 0.85. B. 0.61.

A superb portrait of splendid colour. One of the finest works of the master.

ROOM II

(Only the important works are mentioned.)

*434 Albrecht Dürer.

O.W. H. O.52. B. O.42.

A copy of the portrait by himself in the Prado, Madrid, painted at the age of 26. Inscribed like the original:—

“*Das malt Ich nach meiner gestalt
Ich wer sex und swanzig jar alt
Albrecht Dürer. A.D. 1498.*”

237 Quinten Massys.

232 Hans Holbein.

In spite of the signature this is not genuine. It is a coarsely executed charcoal sketch, against which a gold background has been washed later.

436 Georg Pencz.

A fine portrait.

223 Van Dyck.

Not by the master.

233 Rubens.

A genuine portrait, but not so good as No. 228.

218 Justus Sustermans.

224 Lucas Cranach.

O.W. H. O. 71. B. O. 56.

Signed with the winged serpent, and inscribed : ÆTATIS
SVÆ LXXVII • 1500.445 Franz Pourbus.

Inscribed : FRANCESCO POURBUS 1591 ÆTATI SVÆ 49.

449 Gerard Dou.451 Rembrandt.

Not by the master. A coarse school work.

462 Antonio Mor.

Signed and dated 1558.

452 Rembrandt.

Not by the master. A coarse school work.

217 Velasquez.

A fine portrait, but not by the master.

216 Velasquez.

School work only.

478 Borgognone.A brilliant portrait against a characteristic background
with a battle scene.474 Hyacinthe Rigaud.

A vigorous portrait.

510 Sir Godfrey Kneller.

ROOM III

535 J. Etienne Liotard, called Le Peintre Turc.

An interesting pastel portrait, in oriental dress, executed by him in Vienna 1744.

517 Alexandre Roslin.

A Voltaire-like figure seated before his portrait of the King of Sweden. Painted 1790.

*540 Sir Joshua Reynolds.

A fine portrait in red doctor's robes. Painted 1775.

*752 (On Easel.) George Romney.

A fine sensitive portrait.

442 Johannes Zoffani.

A melancholy interesting head, surrounded by the symbols of death.

471 Angelica Kauffmann.262 Carlo Dolci.

A striking portrait. He holds a sheet with another portrait of himself painting. Inscribed: "1674 di annj 58 per sua Alteza R^{ma} io Carlo Dolci."

363 Rosalba Carriera.

A good specimen of this famous pastellist's technically excellent, but exceedingly dull, style.

299 Salvator Rosa.276 Ciro Ferri.*549 (On Easel.) Elizabeth Vigée Lebrun.

An admirable portrait, sparkling with vivacity.



*549

ROOM IV

Portraits of Modern Painters, of which the best are the following :—

722 Laurence Alma Tadema.716 Therèse Schwartze. 1888615 A. L. Zorn. 1889.724 Hubert von Herkomer. 1895.708 Giovanni Boldini. 1892.585 G. F. Watts. 1880.588 Sir John Millais. 1880.

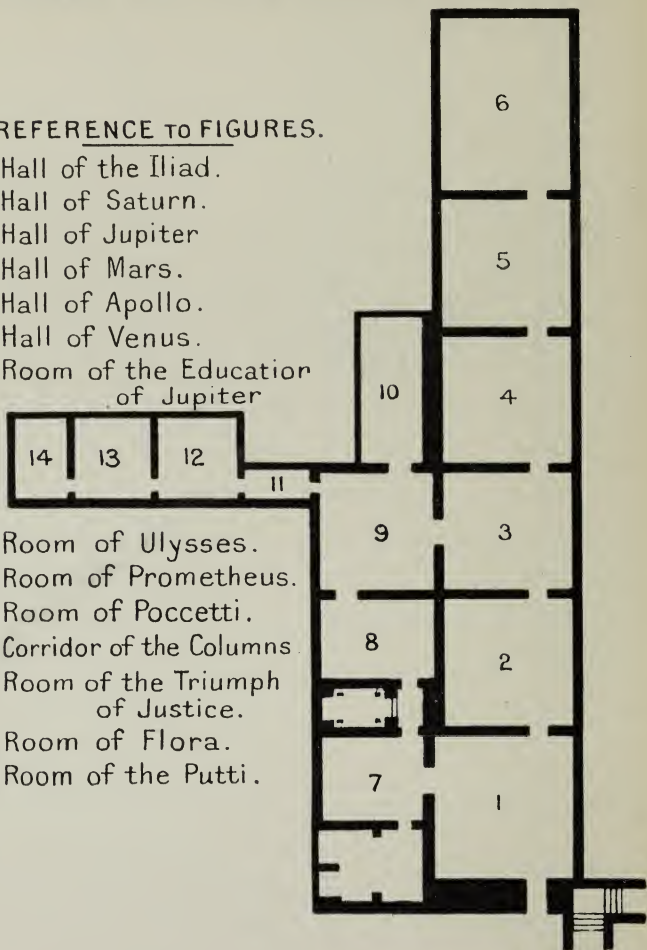
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- 715 W. Q. Orchardson.
- 600 Lord Leighton.
- 531 J. Auguste Ingres. 1858.
- 682 Jean Baptiste Corot.
- 589 Pierre Puvis de Chavannes.
- 594 Léon Bonnat. 1905.
- 751 Benjamin Constant.
- 718 A. Fantin-Latour.
-

PLAN OF THE PITTI PALACE.

REFERENCE TO FIGURES.

1. Hall of the Iliad.
2. Hall of Saturn.
3. Hall of Jupiter
4. Hall of Mars.
5. Hall of Apollo.
6. Hall of Venus.
7. Room of the Education
of Jupiter

8. Room of Ulysses.
9. Room of Prometheus.
10. Room of Poccetti.
11. Corridor of the Columns
12. Room of the Triumph
of Justice.
13. Room of Flora.
14. Room of the Putti.



PALAZZO PITTI

THE Palace was begun about 1440 by order of Luca Pitti, on the designs of Brunellesco, and under the direction of Luca Fancelli. The story of Cosimo il Vecchio refusing the design as too sumptuous for a simple citizen is well known (Vas. ii. 371). The original plans were, however, less extended than we now see. The main part of the Palace was completed 1466, but the Pitti had not money enough to carry out the plans, and in 1549 Buonaccorso Pitti sold it as it was to Eleonora of Toledo, wife of Cosimo I., for 9000 gold florins. The Medici then abandoned their Palace in Via Larga (now Palazzo Riccardi) and took up their abode in the Palazzo Pitti. It has since been the residence of the Austrian Grand Dukes, and of the House of Savoy. The wings were added in 1630, when the Gallery was arranged. In 1799, after the French invasion, sixty of the pictures were taken to Paris, but were restored 1815.

The ceilings of the five principal rooms were painted by Piero Berrettini da Cortona and Ciro Ferri. The paintings symbolise the virtues supposed to belong specially to the Grand Duke Cosimo I.: Venus—his loving and lovable nature; Apollo—his patronage of the fine arts; Jupiter—his powers of government; Saturn—his prudence and sagacity.

HALL OF THE ILIAD

(The ceiling paintings are by Luigi Sabatelli. A few unimportant works are omitted.)

233 PONTORMO. S. Antonio.

O.C. H. 0.78. B. 0.69.

*232 SUSTERMANS. Holy Family.

O.C. H. III. B. 0.87.

This painting, besides its artistic value, has the interest that the Virgin is a portrait of Vittoria della Rovere, wife of Ferdinando II., the Christ Child of her son Cosimo (after Cosimo III.), and S. Joseph of the Maestro di Camera of the Grand Duchess. It belonged first to Francesco her son, who presented it to Cosimo III.

*230 PARMIGIANINO. Madonna and Angels,
called "La Madonna del collo lungo." 1534.

O.W. H. 214. B. 133.

The painter's masterpiece.

"For the Church of S. Maria de' Servi" (in Parma)
"he painted Our Lady with the Child sleeping in her arms, and at one side some Angels, one of whom holds a crystal urn within which shines a cross which Our Lady contemplates; which work, because he was not much pleased with it, he left unfinished; yet notwithstanding it is much praised, and in his peculiar manner is full of grace and beauty." (Vas. v. 231.)

Inscribed on the steps of the portico: FATO PRÆVENTVS F. MAZZOLI PARMENSIS ABSOLVERE NEQVIVIT. Commissioned by Madonna Elena Tagliaferi of Parma,

in 1534. It was not placed in the church till two years after the painter's death. Bought by Cosimo III.

*229 RAFFAELLE. "La Donna Gravida."

O.W. H. 0.66. B. 0.52.

An early and very interesting work. According to Morelli, probably painted about 1505 ("Italian Painters," i. 40).



*229

*228 TITIAN.
Head of Christ.

O.W. H. 0.78. B. 0.55.

Against a beautiful Giorgionesque landscape. Painted for Francesco Maria della Rovere, Duke of Ur-

bino, 1532-33, who presented it to his wife Eleonora Gonzaga. Brought to Florence by Vittoria della Rovere on her marriage with Ferdinando II. in 1631.

226 TIBERIO TINELLI. Portrait of Man.

O.C. H. 0.76. B. 0.64.

*225 ANDREA DEL SARTO. Assumption of the Virgin. 1526.

O.W. H. 372. B. 214.

A large and somewhat theatrical altar-piece. Painted at the commission of Margherita Passerini in 1526

for the Church of S. Antonio de' Servi, outside Cortona. Presented in 1639 by Cosimo Passerini to Ferdinando II. Andrea painted a varied replica five years later, which hangs opposite.

224 RIDOLFO GHIRLANDAIO. Portrait of Woman.

O.W. H. 0.62. B. 0.48.

A good portrait, of rich and harmonious colour.

223 QUINTEN METSYS (?) Portrait of Man.

O.W. H. 0.73. B. 0.88.

The authorship is disputed. Burckhardt attributed it to Van Orley, others to Holbein. The attribution to Metsys is Venturi's, based on its likeness to a portrait by him in the Städel Gallery, Frankfurt.

222 BONIFAZIO VERONESE. Portrait of Woman.

O.C. H. 0.72. B. 0.57.

Formerly attributed to Giorgione.

221 SCH. OF TITIAN. Portrait of Costanza Bentivoglio. 1520.

O.W. H. 0.76. B. 0.65.

Daughter of Ercole Bentivoglio, wife, 1st, of Lorenzo Strozzi of Ferrara; 2nd, of Filippo Tornielli of Novara.

*219 PERUGINO. Madonna Adoring the Christ Child.

O.W. H. 0.86. B. 0.86.

A fine work, but much repainted.

216 PAOLO VERONESE. Portrait of Daniele Barbaro.

O.C. H. 137. B. 109.

Very sombre in colour. Daniele Barbaro, born 1513, in Venice, was Ambassador at the Court of Edward VI.

*215 TITIAN. Portrait of Man, formerly called "Don Diego di Mendoza."

O.C. H. 176. B. 112.

"In 1541 he painted the portrait of Don Diego di Mendozza, at that time Ambassador from Charles V. at Venice, full length and standing, a very beautiful figure, and from this time Titian began what afterwards came so much into vogue, the painting of the entire figure." (Vas. vii. 445)

The identification of this portrait with that mentioned by Vasari is disputed. It is one of his least successful portraits.

214 BAROCCIO. Madonna of S. Girolamo.

O.C. H. 206. B. 143.

A good copy of Correggio's painting in the Parma Gallery, which was executed 1523 at the order of a lady of the Borgonzi family.

212 BRONZINO. Portrait of Cosimo I. de' Medici.

O.W. H. O.57. B. O.44.

"He painted the portrait of the Duke when his Excellency had reached the age of forty years." (Vas. vii. 601.)

- *208 FRA BARTOLOMMEO. Madonna Enthroned with Saints. 1512.

O.W. H. 350. B. 267.

A large altar-piece representing the Virgin enthroned, with two Angels making music at her feet, and surrounded by eleven Saints. Vasari describes it at great length, praising it chiefly for its effect of solidity "in such high relief that the figures seem detached from the picture" (Vas. iv. 185). Painted for the Convent of S. Marco. Bought 1690 by Ferdinando, son of Cosimo III., who replaced it with a copy by Antonio Gabbiani.

- *207 RIDOLFO GHIRLANDAIO. Portrait of a Goldsmith.

O.W. H. 0.44. B. 0.33.

The colour is warm and rich, but the face is somewhat vulgar. Formerly attributed to Leonardo.

- 203 SUSTERMANS. Portrait of Eleonora Gonzaga, wife of the Emperor Ferdinand II.

O.C. H. 0.63. B. 0.50.

Replica of the portrait painted and sent to Venice by Sustermans on the betrothal of the Princess.

- 202 BILIVERTI. The Angel refusing the Gifts of Tobias. 1612.

O.C. H. 175. B. 147.

Inscribed on the sack of money, "G. B. 1612." Painted for the Florentine Senator Giovanni Cerretani. Belonged later to the painter Fidel Acciaj, from whom it was bought by the Grand Duke Leopoldo II.

Baldinucci states that it was considered one of his best works.

**201 TITIAN. Portrait of Cardinal Ippolito de' Medici. 1532-33.

O.C. H. 138. B. 106.

A superb portrait of the greatest distinction, in Hungarian hunting dress of purple velvet. Ippolito, born 1511, was the natural son of Giuliano, Duc de Nemours. Made Papal Legate at the Court of the Emperor Charles V., he discarded the priestly habit for that of the soldier. Painted in Bologna 1532.

"Charles V., returning to confer with Pope Clement when he came with the Hungarian army, wished again to be painted by Titian,



who portrayed also before he left Bologna Cardinal Ipolito de' Medici in Hungarian dress . . . now in the Guardaroba of Duke Cosimo." (Vas. vii. 441.)

There is an old copy in the collection of Medici portraits in the Corridor leading to the Uffizi, No. 18. It is interesting to compare Titian's portrait with that of the same prince by Pontormo, No. 149.

- *200 TITIAN. Portrait of Philip II., King of Spain, son of Charles V., husband of Mary, Queen of England.

O.C. H. 184. B. 0.91.

A fine portrait, but inferior to Titian's superb painting of the same prince in armour in the Prado, Madrid. Vasari states that this portrait was sent by Titian to Cosimo I. (Vas. vii. 449). Painted either in 1548 from a sketch made in Milan, or in 1550 at Augsburg.

- 199 FRANCESCO GRANACCI. Holy Family.

Tondo. O.W. Diam. 85.

Warm and harmonious in colour, with a beautiful landscape seen through the window.

- *195 FRANCESCO CAROTTO. Portrait of Guidobaldo di' Montefeltro, Duke of Urbino.

O.W. H. 0.69. B. 0.52.

A fine portrait, much damaged and repainted. Formerly attributed to Francia.

- 192 SCIPIONE PULZONE. Portrait of Marie de Médicis, Queen of France, as a young Girl.

O.C. H. 0.80. B. 0.61.

- *191 ANDREA DEL SARTO. The Assumption of the Virgin.

O.W. H. 362. B. 206.

Almost a replica of the altar-piece opposite, painted five years later.

“When Bartolommeo Panciatichi the elder was carrying on his business in France, wishing to leave a remembrance of himself at Lyon, he ordered . . . that Andrea should paint and send to him there a picture of the Assumption of Our Lady, with the Apostles round the sepulchre. Andrea had nearly brought the work to an end, but because the panel split several times, now when he was at work on it, now when he let it be, it remained unfinished at his death, and was then placed by Bartolommeo Panciatichi the younger in his house, as a work most worthy of praise for the beautiful figures of the Apostles and of Our Lady . . . and among the Apostles Andrea portrayed himself so naturally that he seems alive. It is now in the Villa of the Baroncelli” (now Poggio Imperiale), “near Florence, in a little church built by Piero Salviati near his villa expressly for this picture.” (Vas. v. 33.)

Bought by the Grand Duke Pietro Leopoldo. The portrait of Andrea is the man kneeling in the foreground, leaning on a book and turning to the spectator, but the likeness is not very striking. Painted about 1531.

*190 **SUSTERMANS.** Portrait of the Son of Frederick III. of Denmark.

O.C. H. O.74. B. O.53.

A very fine portrait of the young prince, in armour, with a blue and white sash and large lace collar.

187 **SCIPIONE PULZONE.** Portrait of Eleonora de' Medici, daughter of Francesco I., wife of Vincenzo Gonzaga, Duke of Mantua.

O.C. H. O.84. B. O.65.

188 SALVATOR ROSA. Portrait of Himself.

O.C. H. 0.73. B. 0.60.

*185 TITIAN. The Concert.

O.C. H. 108. B. 122.

In the centre a young monk, his sensitive hands on the keys of the clavichord, turns with inspired expression to an old monk holding a violoncello, who is apparently deeply moved by the music. Left, a youth in gold brocade and plumed hat gazes without emotion out of the picture. It probably symbolises the three ages of man. The figures were formerly supposed to be portraits of Calvin, Luther, and Melancthon. The authorship is disputed, but though still officially attributed to Giorgione, most critics now accept Morelli's decision that it is an early work of Titian, of the same date as *L'homme au Gant* of the Louvre. It was in the collection of Paolo del Sera, a Florentine merchant in Venice, and was bought by Cardinal Leopoldo de' Medici 1654. Much damaged and repainted.

184 ANDREA DEL SARTO. Portrait of himself as a Youth.

O.W. H. 103. B. 0.75.

A melancholy portrait, painted in sad colours.

237 ROSSO FIORENTINO. Madonna and Saints.

O.W. H. 348. B. 257.

A large and important altar-piece painted for the Dei family for their chapel in S. Spirito. The commission had already been given to Raffaele, who began the picture known as the "*Madonna del Baldacchino*"

(No. 165 of this Gallery), but he was prevented from finishing it by his work in Rome. Vasari writes at length and with exaggerated praise of the altar-piece (Vas. v. 158), which deserves, however, a better light. It was replaced in the church by a copy by Francesco Petrucci.

HALL OF SATURN

(The ceiling paintings are by Pietro da Cortona. Four pictures only are omitted.)

324 SCH. OF VAN DYCK. Portrait of the Duke of Buckingham.

O.W. H. 0.63. B. 0.48.

Formerly attributed to Rubens.

181 SALVATOR ROSA. A Poet.

O.C. H. 0.72. B. 0.86.

A fine study in black and brown of a sinister-looking man with the expression of one who meditates a murder rather than a poem.

180 RIDOLFO GHIRLANDAIO. Holy Family.

O.W. H. 115. B. 0.85.

179 SEBASTIANO DEL PIOMBO. The Martyrdom of S. Agatha. 1520.

O.W. H. 131. B. 175.

"He painted for the Cardinal Rangoni a most beautiful S. Agatha, nude and being tortured in the

breasts, a most rare work; which is now in the Guardaroba of the Lord Guidobaldo, Duke of Urbino." (Vas. v. 581.)

Brought to Florence by Vittoria della Rovere on her marriage with Ferdinando II. Taken to Paris after the French invasion 1799; returned 1814. Inscribed: SEBASTIANVS VENETVS FACIEBAT MDXX. A sepia study is in the Uffizi.

*178 RAFFAELLE. "Madonna del Granduca,"
1504.

O.W. H. 0.84. B. 0.56.

So called because it was so much loved by Ferdinando III. that he would never be separated from it,



taking it with him even in his travels, from which it was known also as the "*Madonna del Viaggio.*"

Fine pyramidal composition, with an almost classic serenity in the figures. At the end of the last century the librarian Gaetano Gagliè bought it of a poor woman, and later it was acquired for the Grand Duke by the director of his library, Puccini. Morelli thought it was probably

painted for Guidobaldo, Duke of Urbino. Placed in the Gallery 1859.

*174 RAFFAELLE. "The Vision of Ezechiel."
1510.

O.W. H. 0.40. B. 0.30.

In the sky, above a beautiful landscape, the Almighty

is supported by the Evangelists in their symbolic forms. A grand composition, and though Morelli considers the execution to be by Giulio Romano, on account of the hot colour, it is fully worthy of Raffaelle himself.

“He painted a picture with small figures now in Bologna, in the house of Conte Vincenzio Arcolani with a Christ, Jove-like, in the sky, surrounded by the four Evangelists as described by Ezechiel, one in the guise of a man, another of a lion, the others of an eagle and an ox, with a little landscape below representing the Earth; no less rare and beautiful in its smallness than his other works in their large size.” (Vas. iv. 350.)

Painted 1510. It has been in Florence since 1589.

*61 RAFFAELLE. Portrait of Angelo Doni.

1504.

O.W. H. O.62. B. O.44.

“Agnolo Doni ordered him to paint his portrait and that of his wife, which are to be seen in the house of Giovambatista his son, in the beautiful and most convenient palace built by the said Agnolo in Florence in the Corso de’ Tintori.” (Vas. iv. 325.)

The portrait renders admirably the shrewd character of the merchant, as we know it from Vasari. The landscape is most beautiful. The portraits were preserved in the



Doni family till the beginning of the century, when at the death of Pietro Buoni, last member of the Floren-

tine branch, they passed to the Doni of Avignon, who sold them in 1826 to the Grand Duke Leopoldo II. Both paintings show the influence of Leonardo.

- *59 RAFFAELLE. Portrait of Maddalena Strozzi, wife of Angelo Doni. 1504.

O.W. H. 0.62. B. 0.44.

Pendant to the above.

- *172 ANDREA DEL SARTO. The Dispute on the Trinity.

O.W. H. 229. B. 189.

One of his finest works.

"He painted four standing figures disputing over the Trinity, S. Augustine, who in Bishop's robes and with



a manner truly African turns vehemently towards S. Peter Martyr, who with air and gesture terrible and fierce holds an open book; the which is much praised. Near him is S. Francesco, who with one hand holds a book, and with the other on his breast seems to express with his lips so much fervid heat that he seems about to faint in that argument. There also is S. Lorenzo, who

listens as befits a youth, and seems to cede to the authority of the others. Below kneel two figures, a

Magdalen with beautiful draperies, whose face is a portrait of his wife . . . the other a S. Sebastian, who being nude turns his back, and seems not painted but actually alive. . . ." (Vas. v. 27.)

S. Lorenzo has the face of the red-haired woman whose portrait is in the Uffizi, No. 1230. Painted for a church outside the Porta S. Gallo, which was destroyed in 1529, after the siege of Florence. The Frati then established themselves in S. Jacopo tra i Fossi, taking their pictures with them. In 1555 the Arno inundated the church and damaged it. In the middle of the seventeenth century it was removed to the Pitti and replaced by a copy by Ottaviano Vannini.

171 ATT. RAFFAELLE. Portrait of Tommaso Inghirami.

O.W. H. O.98. B. O.63.

Copy of the original by Raffaelle, formerly in the possession of the Inghirami family, Volterra, now in that of Mrs. Gardner, Boston, U.S.A. Morelli considered it to be a copy by a Northern painter ("Italian Painters," i. 58). Tommaso Inghirami was Papal Ambassador at the Court of Maximilian I., and later librarian and secretary to Julius II. He was nicknamed "Cicero" on account of his profound knowledge of Latin, and "Phædra," because he acted the part with success in his youth. Leo X. gave Raffaelle the order to paint his portrait. This copy has much merit. The fat boneless hands and face foretell the obesity from which he eventually suffered. He died from a fall at the age of 46.

167 GIULIO ROMANO. The Dance of Apollo.

O.W. H. O.35. B. O.78.

Decoration of the front of a clavichord.

166 ANNIBALE CARRACCI. Head of Man.

O.C. H. 0.46. B. 0.36.

165 RAFFAELLE. "Madonna del Baldacchino."

O.W. H. 276. B. 219.

A large altar-piece representing the Virgin enthroned beneath a baldacchino with, r., SS. Peter and Bernard; l., SS. James and Augustine. The composition shows the strong influence of Fra Bartolommeo. The design only is by Raffaelle. Vasari relates that he was commissioned by the Dei family to paint it for their chapel in S. Spirito, but being called to Rome by Bramante he left only the sketch completed (Vas. iv. 328). The Dei then gave the order to Rosso, who painted the altar-piece already noticed (No. 237). The unfinished work remained in Raffaelle's atelier till his death, and was evidently finished by pupils. Bought after his death by Baldassare Turini, Bishop of Pescia, for the Duomo of that town. In 1697, in spite of the opposition of the Pescians, its owners, the Bonvicini, sold it to Ferdinando III., who replaced it by a copy. He had a piece added at the top to make it serve as pendant to another work. This was done by Giovanni Cassana, and has given rise to the error that he finished the painting.

*164 PERUGINO. Deposition. 1495.

O.W. H. 216. B. 194.

Inscribed: PETRVS PERVGINVS PINXIT A.D. M.CCCCLXXXV. Painted for the nuns of S. Chiara. Vasari relates that Francesco del Pugliese so admired it that he offered them three times what they had paid, as well as to replace it by a replica by Perugino himself, but they refused, saying they did not think he could ever

equal it (Vas. iii. 564). At the suppression of the convent placed in the Accademia, and later brought to the Pitti. Taken to Paris 1799; returned 1815.

163 ANDREA DEL SARTO. The Annunciation.

O.W. H. O.95. B. 187.

The Archangel, as well as the Virgin, is painted from his wife. Vasari states that it was painted for Giuliano Scala as a lunette for an altar-piece in his chapel in the Tribuna of the SS. Annunziata (Vas. v. 4). The curtains were added to give it rectangular form on its removal to the Gallery. Its authenticity has been doubted.

162 FEDERIGO BAROCCIO. Portrait of Francesco Maria della Rovere.

O.C. H. O.39. B. O.26.

*161 BONIFAZIO VERONESE. The Finding of Moses.

O.W. H. O.31. B. III.

Painted for the front of a cassone. A most charming and characteristic work of beautiful brilliant colour. To the left a woman draws the cradle from the stream. In the centre a lady, in green velvet embroidered with gold, bears it to the Princess, also in green velvet, surrounded by her courtiers. Behind her are musicians, to whom a page serves wine. It is a *fête champêtre* of Venetian court life. Shows the strong influence of Giorgione, to whom it was formerly attributed. The attribution to Bonifazio is Morelli's ("Italian Painters," i. 293).

160 ATT. VAN DYCK. Mater Dolorosa.

O.C. H. 0.38. B. 0.25.

A worthless painting, quite unworthy of the master.

159 FRA BARTOLOMMEO. Christ and the Evangelists. 1516.

Oil, originally on wood, now transferred to canvas.

H. 288. B. 201.

Inscribed: BARTOLOMEVS · C · C · PINXIT · 1516.
Painted for Salvatore Billi, Florentine merchant.

“Christ the Saviour, in allusion to his name, surrounded by the four Evangelists and two standing putti who hold the globe of the world. . . . Also two Prophets. This picture is in the Nunziata of Florence, beneath the great organ, as Salvadore desired. It is a very beautiful work, and finished by the Frate with great love and pleasure. Around it are ornaments of marble carved by the hand of Piero Rosseglì.” (Vas. iv. 190.)

In spite of Vasari's praise, it is a pretentious uninteresting work. The two Prophets are in the Tribuna of the Uffizi (Nos. 1126 and 1130). Bought 1618 by Cardinal Carlo de' Medici for the chapel of the Casino di S. Marco, and replaced by a copy by Empoli. At the death of the Cardinal, 1663, removed to the Pitti, and the Prophets to the Uffizi. Taken to Paris 1799 and transferred to canvas; returned 1815.

158 ATT. RAFFAELLE. Portrait of Cardinal Bernardo Dovizi di Bibbiena.

O.C. H. 0.86. B. 0.66.

A varied and feeble copy of Raffaelle's original in Madrid, which is mentioned by Vasari as having been painted in Rome and being in his day still in possession

of the Dovizi of Bibbiena. It passed later to Baldas-
sare Castiglione of Mantua. Bernardo Dovizi was
tutor to Giovanni de' Medici, afterwards Leo X.
He was a statesman, a *littérateur*, and a patron of art.
According to Vasari, he tried to make Raffaele marry
his niece Maria, which he agreed eventually to do in
spite of his aversion to matrimony (Vas. iv. 380).
Taken to Paris 1799; returned 1815.

157 ATT. TITIAN. *The Triumph of Bacchus.*

O.C. H. 0.80. B. 0.91.

An old copy of part of Titian's picture now in the
National Gallery, London, which was painted for
Alfonso of Ferrara.

156 GUERCINO. "*Madonna of the Swallow.*"

O.C. H. 118. B. 114.

152 ANDREA SCHIAVONE. *Cain Slaying*
Abel.

O.C. H. 216. B. 188.

Colossal figures in a very beautiful landscape, of rich
harmonious colour. Cain slays Abel with a jaw-
bone, from which Baldinucci made the mistake of
calling it *Samson Slaying a Philistine*.

154 CARLO DOLCI. *The Child Baptist*
Asleep.

O.C. H. 0.42. B. 0.57.

A highly finished but artistically worthless painting.
According to Baldinucci, painted for Vittoria della
Rovere. Taken to Paris 1799; returned 1815.

*151 RAFFAELLE. "Madonna della Seggiola."

1516.

Tondo. o.w. Diam. 0.71.

Painted in Rome 1516. Has been in the possession of the Medici since 1589.

*147 DOSSO DOSSI. "Nymph pursued by Satyr."

O.C. H. 0.55. B. 0.80.

A fine work in the style of Giorgione, to whom it was formerly attributed.



The nymph is of great beauty and very Giorgionesque in type. Morelli thought it might even be an early work by him. Placed at too great a height to be properly appreciated.

149 PONTORMO. "Portrait of Cardinal Ippolito de' Medici." 1524.

O.C. H. 114. B. 0.86.

A fine portrait. Inscribed: ANNUM AGEBAT DECIMUM OCTAVVM.

"Alessandro and Ippolito de' Medici having, when both youths, been sent to Florence by Pope Clement VII. . . . the Magnifico Ottaviano, to whom the Pope had much recommended them, had both their portraits painted by Pontormo, who did his work excellently, and made them very like. . . . He painted in that of Ippolito a very favourite dog of that lord called Rodon, and did him so well and naturally that he seems alive." (Vas. vi. 273.)

148 ATT. DOSSO DOSSI. Bambocciata.

O.C. H. 144. B. 145.

37 ATT. PAOLO VERONESE. Portrait of his Wife.

O.C. H. 0.74. B. 0.59.

The attribution is disputed. There is a pastel copy in the Corridor (No. 1060).

HALL OF JUPITER

(The ceiling paintings are by Pietro da Cortona. Several of the unimportant works are omitted.)

**18 TITIAN. "La Bella."

A superb portrait of a lady of the greatest distinction of bearing. The colours of her peacock-blue brocade and amethyst velvet dress are most subtly and exquisitely blended. Formerly called "*The Mistress of Titian,*" later supposed to be a portrait of Eleonora Gonzaga, wife of Francesco Maria, Duke of Urbino. It seems, however, to be of an unknown lady of her court. Brought from Urbino by Vittoria della Rovere on her marriage with Ferdinando II. According to Dr. Gronau, painted about 1536.



73 SPAGNOLETTO. S. Francis. 1643.

O.C. H. 102. B. O.74.

Inscribed : IVSEP DE RIBERA ESPAGNOL · 1643.

138 FEDERIGO ZUCCHERI. Portrait of
Guidobaldo II., Duke of Urbino.

O.C. H. 0.99. B. O.81.

Brought from Urbino by Vittoria della Rovere on her marriage with Ferdinando II.

77 NICCOLÒ SOGGI. Madonna and Saints.

O.W. H. 173. B. 156.

An interesting work of fine, harmonious colour.

113 ROSSO. The Fates.

O.W. H. O.83. B. O.61.

Formerly attributed to Michelangelo. Taken to Paris 1799; returned 1815.

*64 FRA BARTOLOMMEO. Deposition.

O.W. H. 152. B. 195.

“He began in S. Gallo a painting which was after finished by Giuliano Bugiardini, now over the high altar of S. Jacopo fra Fossi, near the Canto degli Alberti.” (Vas. iv. 197.)

In his life of Bugiardini, Vasari states that it was left by Fra Bartolommeo only sketched and with the shadows put in in water-colour, so that, according to him, the entire painting is Bugiardini's. This is certainly an error, as the execution proves. He describes it as follows :—

“In the picture is the dead Christ, the Magdalen

who embraces his feet, and S. John the Evangelist who sustains his head on his knee; there is also S. Peter weeping and S. Paul, who, opening his arms, contemplates his dead Lord." (Vas. vi. 203.)

These two figures are no longer visible, having been painted over the same colour as the background at some date unknown. Cavalcaselle suggests, with reason, that Bugiardini's share was precisely these two apostles, and that they were painted over as being out of harmony with the rest. The convent near S. Gallo for which it was painted was destroyed during the siege and the picture taken to S. Jacopo tra i Fossi, and later to the Pitti.

141 RUBENS (?) Nymphs Surprised by Satyrs.

O.C. H. 207. B. 398.

*131 TINTORETTO. Portrait of Vincenzo Zeno.

O.C. H. 111. B. 0.86.

A splendid portrait of an old man in black against a purple curtain, with the lagoons seen through the window. Inscribed: VINCENTIVS ZENO ANNO ÆTATIS SVE LXXIII.

130 ATT. JACOPO BASSANO. Portrait of Old Lady.

O.C. H. 108. B. 0.91.

125 FRA BARTOLOMMEO. S. Mark.

Oil on wood transferred to canvas. H. 340. B. 212.
An uninteresting bombastic painting of a colossal figure, badly proportioned.

"Growing capricious, to show that he knew how to

paint large figures, having been told that he had a minute style, he painted on wood S. Mark the Evangelist, five braccia high, to place on the façade where now is the door of the choir. It is very well drawn and of great excellence." (Vas. iv. 189.)

Taken from the Church of S. Marco by Cosimo III. in 1692, and replaced by a copy by Antonio Franchi. Taken to Paris 1799, and transferred to canvas; returned 1815.

*124 ANDREA DEL SARTO. The Annunciation.

O.W. H. 182. B. 176.

A very beautiful painting. The Virgin (whose features, though not her colouring, resemble the red-haired woman of the Uffizi portrait, No. 1230) stands in a graceful attitude. In the background is the portico of a Florentine villa with a distant landscape. Inscribed on the prayer-desk: ANDREA DEL SARTO TA PINTA QVI COME NEL COR TI PORTA E NON QVAL SEI MARIA PER ISPARGER TVA GLORIA ET NON SVO NOME. Vasari praises the picture, and adds that the predella was painted by Pontormo (Vas. iv. 17). This predella is missing. Painted for the convent near Porta S. Gallo, which was destroyed during the siege and the picture taken to S. Jacopo tra i Fossi. The Grand Duchess Maria Maddalena, widow of Cosimo II., bought it for her chapel in the Pitti, and replaced it with a copy.

123 ANDREA DEL SARTO. Madonna in Glory, with Saints.

O.W. H. 306. B. 207.

Fine in colour, but without feeling. The Virgin is above in the clouds, and below, paying no attention to

her, are SS. Giovanni Gualberto, Fidelio, Catherine, and Bernardo degli Uberti. S. Catherine is a portrait of his wife. Inscribed on her wheel is the date A · D · M · D · XXXX. It was left unfinished by Andrea, and this date (ten years after his death) is that of its completion by Vincenzo di Francesco di Bonilli of Poppi. Painted for the monks of Vallombrosa, where it remained till 1818.

33 FLEMISH SCH. Portrait of the Wife of Johannes Starnlers. 1505.

O.C. H. 0.76. B. 0.46.

Inscribed on the back: JACOBINA VNCEKORT IOHĀ STARNLERS VXOR · 1504-1505.

243 ATT. VELASQUEZ. Portrait of Philip IV. on Horseback.

O.C. H. 126. B. 0.91.

Copy of the original in the Prado, Madrid. Sent as a model to Tacca, who was commissioned to execute an equestrian statue of the King for his palace of Buen Retiro. Balducci attributed this copy to Rubens.

118 ATT. ANDREA DEL SARTO. Double Portrait, so-called of Himself and his Wife.

O.W. H. 0.64. B. 0.86.

Two separate portraits which have been put together and connected by a hand (very badly drawn) which rests on the shoulder of the lady. Neither are by Andrea. The man bears some resemblance to the portraits of him, and the lady has the face of the red-haired woman whose portrait is in the Uffizi (No. 1230). Both paintings are in a state of the utmost

ruin and almost completely repainted, probably at the time that the arms and hands were added. They have acquired a spurious popularity as having suggested to Browning his poem "Andrea del Sarto."

*245 RAFFAELLE. "La Donna Velata."

O.C. H. O.82. B. O.60.

A fine and most vivid portrait, now accepted as the only genuine portrait by the master of his mistress, known as the Fornarina. Vasari writes:—

"He loved her up to his death, and painted of her a very beautiful portrait which seems most living ('viva viva' are his expressive words) which is now in Florence in the house of Matteo Botti, Florentine merchant, the friend and intimate of every person of ability, and chiefly of painters, and he treasures it as a relic for the love he bears to art and especially to Raffaele." (Vas. iv. 355.)



It was bequeathed to Cosimo II. by the Mar-

chese Botti in 1619, and is described in the inventory as follows:—

"A painting on canvas of a young woman down to the waist by the hand of Raffaele of Urbino, in a walnut frame one braccia and a half high and one braccia and a quarter broad, with a curtain of red serge ornamented with a fringe of red silk and a silk cord to match." (Ridolfi, *Arch. Stor. dell' Arte*, 1891, p. 452.)

It was Morelli who first suggested that it was a

portrait of the Fornarina ("Italian Painters," i. 52), and drew attention to its resemblance to the *Madonna di S. Sisto* in Dresden, for which she evidently posed. In the Barberini Gallery, Rome, is her portrait by Giulio Romano, which, while vulgarising the features and expression, resembles it strongly. All that is known of her is that her name was Margherita, and that she was the daughter of a baker living in the Strada di S. Dorotea, Rome. The painting is much and badly restored, but retains its most vivid and concentrated life. It was at one time considered to be a copy by a Bolognese painter.

III SALVATOR ROSA. *The Conspiracy of Catiline.*

O.C. H. 152. B. 184.

A replica is in the possession of the Martelli family, Florence.

*110 ATT. LORENZO LOTTO. *The Three Ages of Man.*

O.W. H. 0.62. B. 0.77.

An interesting work of warm, harmonious colour, but the composition is not good and the handling somewhat petty. The attribution is much disputed. Morelli gave it to Giorgione ("Italian Painters," ii. 217); Bode to Lotto; Mme. Mary Logan to Morto da Feltre.

109 PARIS BORDONE. *Portrait of Woman, called "La Balia di Casa Medici."*

O.C. H. 107. B. 0.83.

Taken to Paris 1799; returned 1815.

HALL OF MARS

(The ceiling paintings are by Pietro da Cortona. The room contains many large canvases of little artistic merit, some of which have been omitted.)

97 ATT. ANDREA DEL SARTO. The Annunciation.

O.C. H. 182. B. 174.

A school work. Painted for the Badia of S. Gaudenzio (Vas. v. 17). Bought by Cardinal Gian Carlo de' Medici, and replaced by a copy.

16 REMBRANDT. Portrait of Old Man.

O.C. H. 102. B. 0.83.

Inscribed: REMBRANDT · 16. . . .

95 CRISTOFANO ALLORI. The Sacrifice of Isaac.

O.C. H. 174. B. 129.

*85 RUBENS. Portrait of the Painter, with his brother Philip and the Philosophers, Lipsius and Grotius.

O.W. H. 163. B. 138.

An interesting work of splendid colour. The names of the philosophers are disputed, but Rubens and his brother are undoubted, one standing, the other seated to the left. To the right, before the bust of Seneca, are some tulips, admirably painted. Probably painted 1602.

83 TINTORETTO. Portrait of Luigi Cornaro.

O.C. H. 112. B. 0.85.

A fine portrait, formerly attributed to Titian.

90 CIGOLI. "Ecce Homo."

O.C. H. 175. B. 135.

A worthless painting noticeable only for its size. Baldinucci states that it was painted for the Prelate Massimi. Taken to Paris 1799; returned 1815.

494 ATT. TITIAN. Portrait of Man.

O.C. H. 129. B. 0.98.

A school work only.

80 ATT. TITIAN. Portrait of Andrea Vesalio,
the Anatomist.

O.C. H. 128. B. 0.98.

Probably not a portrait of Vesalio. A school work only.

86 RUBENS. The Result of War.

O.C. H. 206. B. 342.

An uninteresting work of fine technique. Baldinucci states that it was sent by Rubens to Sustermans, and quotes the painter's explanation of the allegory. Probably ordered by Sustermans for Ferdinando II. Painted about 1638.

89 BONIFAZIO VERONESE. The Repose in
Egypt.

O.W. H. 105. B. 150.

Formerly attributed to Paris Bordone.

84 BONIFAZIO VERONESE. “Santa Conversazione.”

O.W. H. 107. B. 143.

Formerly attributed to Palma Vecchio. The attribution to Bonifazio of this and the above is Morelli's. Both are too good to be hung so high.

94 RAFFAELLE (?) Holy Family, called “La Sacra Famiglia dell’ Impannata.”

O.W. H. 155. B. 123.

The name is derived from the linen window called “*Finestra impannata*.” Described at length by Vasari, in whose time it was in the chapel of the Pitti, built by him for Cosimo I. (Vas. iv. 351). The authenticity is disputed, and the colour is rather Giulio Romano's than Raffaelle's. Taken to Paris 1799; returned 1815.

139 RUBENS. Holy Family.

O.W. H. 114. B. O.89.

A charming picture of beautiful colour.

81 ANDREA DEL SARTO. Holy Family.

O.W. H. 137. B. 103.

The Virgin (a portrait of his wife) kneels with the Child astride on her knee. Vasari states that it was painted for the Magnifico Ottaviano de' Medici, but that he, preoccupied with the siege of Florence, desired Andrea to sell it elsewhere. But Andrea would part with it to no one else, and when the siege was ended sent it again to Ottaviano, who took it gladly, and paid him double the original price.

"It is now in the chamber of Madonna Francesca his wife, sister of the most reverend Salviati." (Vas. v. 51.)

235 ATT. RUBENS.
Holy Family.

O.C. H. 155. B. 119.

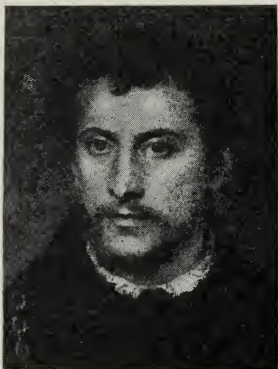
Copy of the original in the collection of Lord Lonsdale.



*82 VAN DYCK.
Portrait of Cardinal
Guido Bentivoglio.

O.C. H. 196. B. 145.

A superb portrait, painted in a scheme of brilliant reds. Painted at about the age of 24. Cardinal Bentivoglio (b. 1579, d. 1644) was Papal Nuncio in Flanders and France under Paul V.



*92 (On Easel) TITIAN.
Portrait of Man, called
"The Englishman."

O.C. H. 111. B. O.93.

A fine portrait of a young noble with melancholy

expression, in black. One of his subtlest portraits. Formerly supposed to be the Duke of Norfolk. There is, however, reason to suppose that it is a portrait of some noble of the Urbino Court. Brought from Urbino by Vittoria della Rovere on her marriage with Ferdinando II.

HALL OF APOLLO

(The ceiling paintings were begun by Pietro da Cortona and finished on his cartoons by Ciro Ferri. A few of the less important works are omitted.)

**67 TITIAN. The Magdalen.

O.W. H. 0.85. B. 0.68.

"*In the Guardaroba of the Duke*" (Francesco Maria della Rovere) "*by the hand of Titian . . . is a half figure of a S. Maria Maddalena, with her hair spread round her, a rare work.*" (Vas. vii. 443.)



A superb painting, one of his finest works. The Magdalen holds across her breast her heavy gold hair, so admirably painted that the weight and texture are felt. The combination of its rich brown-gold with the deep blue-green of the sky is most harmonious. On the perfume-box at her side is the signature TITIANVS. Painted about 1530-35. Brought from

Urbino by Vittoria della Rovere on her marriage with Ferdinando II. Several contemporary copies exist.

- 66 ANDREA DEL SARTO. Portrait of himself as a Young Man.

O.C. H. 0.70. B. 0.54.

Taken to Paris 1799; returned 1815.

- 65 TINTORETTO. Portrait of Old Man.

O.C. H. 0.98. B. 0.77.

- 484 MARCO VECELLIO. Madonna of Mercy.

O.C. H. 152. B. 142.

- 63 MURILLO. Madonna.

O.C. H. 155. B. 105.

In spite of its popularity an uninteresting work.

- 62 ANDREA DEL SARTO. Holy Family.

O.C. H. 125. B. 101.

"He painted for Zanobi Bracci, for a chapel of his villa at Rovezzano, a most beautiful picture of Our Lady suckling a Child, and a Joseph, modelled with such care that they seem to be detached from the panel; which is now in the house of Messer Antonio Bracci, son of the said Zanobi." (Vas. v. 40.)

- 122 GAROFALO. Sibyl revealing to Augustus the Mystery of the Incarnation.

O.W. H. 0.63. B. 0.39.

- *60 REMBRANDT. Portrait of Himself.

A superb portrait in the dress of a warrior. The

colours are most harmonious. Formerly in the Gerini collection. Bought by Ferdinando III. 1818. Taken to Paris 1799; returned 1815.

129 MAZZOLINO. The Woman taken in Adultery.

O.W. H. O.63. B. O.42.

58 ANDREA DEL SARTO. Deposition. 1523.

O.W. H. 234. B. 198.

A large painting of seven life-sized figures, for four of which his wife has served as the model. Vasari relates that in 1523 Andrea, having fled from the plague with his wife and stepdaughter, her sister and a *garzone di bottega*, took refuge in the Mugello, and painted an altar-piece for the nuns of S. Piero a Luco. And because the nuns caressed and made much of him, his wife, and family, he set himself with great love to the task, and painted "a Dead Christ, bewailed by our Lady, S. John the Evangelist, and a Magdalen, figures so living that it seems as though they had really intelligence and soul" (Vas. v. 38). The predella, probably painted by the *garzone di bottega*, and the original frame, are still in the Church of Luco. The painting was bought by Pietro Leopoldo I., who placed it in the Tribuna of the Uffizi, whence it was brought to the Pitti by Ferdinando III. Taken to Paris 1799; returned 1815.

56 MURILLO. "Madonna of the Rosary."

O.C. H. 165. B. 109.

Bought by Ferdinando III. from the painter Fidel Acciaj, who had it from the Roman dealer Cartoni.

- 57 GIULIO ROMANO. "Madonna della Lucertola."

O.C. H. 149. B. 109.

Copy of Raffaele's original in the Prado, Madrid.

- 55 BAROCCIO. Portrait of Federigo Ubaldo, Prince of Urbino, as an Infant. 1605.

O.C. H. O.57. B. O.75.

Son of Francesco Maria II., Duke of Urbino. Married Claudia de' Medici, daughter of Ferdinando I., father of Vittoria della Rovere. Inscribed: "*Federigo Prince d'Urb^o quando nacque 1605.*"

- 52 ATT. PORDENONE. "Santa Conversazione."

O.C. H. 132. B. 165.

- *87 and 88 ANDREA DEL SARTO. Scenes from the Life of Joseph.

O.W. H. O.97. B. 134 each.

In the first, Joseph relates his dreams to Jacob, Rachel, and his brethren. In the centre he departs to join them. Farther back he is seen joining them and being let down into the well. To the left he is being sold to the merchants, and behind Reuben brings the blood-stained tunic to Jacob. Inscribed: ANDREA DEL SARTO FACIEBAT. In the second Joseph is in Egypt. Right, Pharaoh is asleep, and near him the fat and lean kine and full and empty ears of corn of his dream. In the centre Joseph descends the steps between two guards. At the entrance to the palace he interprets the dream, and in the centre Pharaoh, surrounded by his court, appoints him governor. These panels formed part of

the celebrated furniture of the marriage chamber of Margherita Borgherini.

“*Pier Francesco Borgherini, having ordered Baccio d’Agnolo to carve in walnut wood high chairs, chests, stools, and a bed, very beautiful, to decorate a chamber, and desiring that the painting should correspond with the other work in excellence, ordered Andrea to paint the history of Joseph, son of Jacob, with small figures, in competition with some that Granacci and Jacopo da Puntormo had painted very beautifully. Andrea therefore did his utmost, putting into the work extraordinary care and time in order to surpass the others, in which he succeeded admirably, having in the variety of things that occur in those scenes shown how great was his worth as a painter.*” (Vas. v. 26.)

For the story of Margherita’s defence of these paintings, see p. 20.

137 GIOVANNI DA S. GIOVANNI. Meeting of Hunters.

O.W. H. 149. B. 204.

Taken to Paris 1799; returned 1815.

49 TIBERIO TINELLI. Portrait of Cardinal Leopoldo de’ Medici as an Infant. 1617.

O.C. H. O.58. B. O.73.

Cardinal Leopoldo, son of Cosimo III. and Maria Maddalena of Austria, one of the greatest art patrons of the Medici family. Died 1675. Inscribed: PRINCEPS LEOPOLDVS OCTAVO GENITVS MEDICEVS AVSTRIACVS. 6 9BRIS. 1617.

**54 TITIAN. *Portrait of Pietro Aretino.*

O.C. H. O.98. B. O.76.

A magnificent portrait, painted before 1545. Sent by Pietro as a gift to Cosimo I. with the following letter dated October 7, 1545:—

“My Lord,—The great quantity of money that Messer Tiziano possesses, and the extreme desire that he has notwithstanding to augment his possessions, are the reasons that, caring little for the respect due to friendship and the duties of relationship, he pays no great attention to anything that does not promise him much gain; thus it is not surprising that after having deceived me during six months with a vain hope, seduced by the prodigality of Pope Paul, he has departed for Rome without having completed the portrait of your most illustrious father” (Giovanni delle Bande Nere). “I shall send you his portrait, calm and imposing, and one would say executed from the original, as soon as it issues from the hands of the aforesaid painter. Meanwhile here is the faithful reproduction of my own features from his brush. Truly the face breathes, the blood flows, and I see myself as actually living in the painting; and if I had given a few more crowns to the painter he would have better finished the robes and the silk, velvet and brocade. I say nothing of the chain, for it is faithfully portrayed. Sic transit gloria mundi.”

The injustice of this criticism is obvious. The painting of the robes is superb. Pietro Aretino was renowned for his evil tongue. “He spake evil of every one except Christ,” was said of him, “and for that he excused himself saying that he did not know him.” He was the natural son of Luigi Bacci, a gentleman of Arezzo, and was born 1492. He began life as a bookbinder, and thus acquired a smattering of letters. He was patronised by Leo X. and Clement VII., but

owing to the grossness of his writings he had to leave Rome. He placed himself under the protection of Giovanni delle Bande Nere, accompanied him to Milan, and was taken into favour by Francis I. In 1527 he went to Venice, where he remained till his death in 1527. In spite of his abuse of Titian, he was one of his chief friends, "*making him known as far as his own writings extended, and chiefly to princes of importance,*" as Vasari says. He is abused now as a profligate writer of no literary merit, but in his own day he was highly esteemed, and earned the titles of "*Divino*" and "*Il Flagello de' principi.*" Titian has magnificently interpreted the sensuality and force of his character. He painted him again in his great "*Ecce Homo*" of the Vienna Gallery, as Pilate in Roman armour.

43 FRANCIABIGIO. Portrait of Man. 1514.

O.W. H. O.58. B. O.45.

Against a beautiful melancholy landscape. Inscribed A. S. M. D. XIII. Showing the influence of Andrea del Sarto.

41 CRISTOFANO ALLORI. The Hospitality of S. Giuliano.

O.C. H. 261. B. 197.

A fine work. To expiate his sins the Saint dedicated his life to aid sufferers, and established himself on the shores of a dangerous river to save shipwrecked travellers. He ferried a leprous youth at the risk of his life, and put him in his bed, and the next day found it was an angel sent to pardon him. Baldinucci speaks of it as the painter's masterpiece. Taken to Paris 1799; returned 1815.

****40** RAFFAELLE. *Portrait of Leo X. and the Cardinals Giuliano de' Medici after Clement VII. and Luigi de' Rossi.*

O.W. H. 155. B. 119.

A magnificent painting, one of the masterpieces of portraiture. The Pope, in red velvet cape and cap, and white brocade robes, holds a glass with which he has been examining the illuminated missal before him. The contrast of his brutal, almost vulgar, face and delicate artistic hands is well accentuated. Behind him stand, like evil genii, the Cardinals, with sinister fox-like faces.



“He painted in Rome a picture of large size, in which he portrayed the Pope Leo, Cardinal Giulio de’ Medici and Cardinal de’ Rossi; in which the figures are seen as though actually in relief; with the velvet texture of the skin, the sheen and lustre of the damask worn by the Pope, the fur of the lining, soft and real, and the golds and silks so imitated that they seem not painted but actual gold and silk; there is a book of illuminated parchment that seems more real than life, and a little bell of wrought silver more beautiful than can be told. But among other things there is a ball of the chair, of burnished gold, in which as in a mirror is reflected—so clear is it—the light of the windows, the shoulders of the Pope and the surroundings of the

room. All these things are painted so carefully that one may certainly believe no other master could do better. For the which work the Pope rewarded him with great gifts. And this picture is now in the Guardaroba of the Duke." (Vas. iv. 352.)

Probably painted 1518, for Cardinal de' Rossi did not receive the hat till 1517, and died 1519. It was copied by Andrea del Sarto in 1525. Vasari relates that Federigo II., Duke of Mantua, seeing the original in the Pitti, desired greatly to have it, and going to Rome begged it of Pope Clement. The Pope therefore desired Ottaviano de' Medici to send it to Mantua. But he, unwilling to part with it, sent secretly for Andrea and ordered him to make a copy, which was sent to the Duke as the original, and so well was it copied that Ottaviano himself could not tell the one from the other, and even Giulio Romano was deceived. The deception was revealed to him by Vasari, who had seen Andrea working on it. Andrea's copy is now in the Naples Gallery, and so close is it to the original, that even in the middle of this century it was disputed which was the copy. There is an old copy without the Cardinals in the Corridor leading to the Uffizi (No. 13). The picture was taken to Paris 1799; returned 1815.

*39 BRONZINO. Holy Family.

O.W. H. 115. B. 0.92.

A fine work in pseudo-classic style, the Virgin resembling in type and draperies a Roman statue. Inscribed: BRONZŌ. FIOREŪ.

38 ATT. PALMA VECCHIO. The Supper at Emmaus.

O.C. H. 150. B. 202.

Inscribed: I. P. A. but not genuine. It has been

attributed by different critics to Zelotti and Girolamo da Santa Croce:

- *150 VAN DYCK. Double Portrait of Charles I. and Henrietta of France.

O.C. H. 0.66. B. 0.80.

A splendid work.

- 36 GIROLAMO CARPI. Portrait of Onofrio Bartolini-Salimbeni, Archbishop of Pisa.

O.W. H. 0.89. B. 0.72.

“Returned to Bologna, he painted the portrait of Messer Onofrio Bartolini, Florentine, who was then in the city for study, and who was after Archbishop of Pisa, which head, now in the house of the heirs of the said Messer Noferi, is very beautiful and graceful in style.” (Vas. vi. 473.)

- 35 SCH. OF MORONI. Portrait of Bishop Girolamo Argentino.

O.C. H. 0.92. B. 0.82.

Inscribed: IERONIMVS ARGENTINVS EPISCOPVS EAARENSIS ET BRACHIENSIS.

HALL OF VENUS

(The ceiling paintings are by Pietro da Cortona. A few unimportant works are omitted.)

- 19 SPAGNOLETTO. The Martyrdom of S. Bartholomew.

O.C. H. 145. B. 211.

Bought by Ferdinando III. from the Capponi family.

140 GIULIANO BUGIARDINI. Portrait of Lady, called "La Monaca."

O.W. H. 0.62. B. 0.46.

A young coarse-featured woman seated in a loggia, between the arches of which is seen the SS. Annunziata. The authorship has been much disputed. Till lately it bore the name of Leonardo. Morelli attributed it to Perugino, Bode to Franciabigio. The attribution to Bugiardini is Berenson's. It was in the possession of the Niccolini family, from whom it was bought by Ferdinando III.

17 ATT. TITIAN. The Marriage of S. Catherine.

O.C. H. 0.92. B. 129.

School copy of the original in the National Gallery, London (No. 635).

5 GAROFALO. S. James the Great.

O.C. H. 0.84. B. 0.69.

Morelli considered this to be a copy after Dosso ("Italian Painters," i. 214).

14 RUBENS. The Return of the Peasants from Work.

O.W. H. 122. B. 195.

A fine spacious landscape of beautiful colour. Taken to Paris 1779; returned 1815.

13 MATTEO ROSSELLI. The Triumph of David. 1621.

O.C. H. 201. B. 201.

Mentioned by Baldinucci as having been painted for

Cardinal Gian Carlo de' Medici 1621, as a replica of a work in the possession of Cosimo II.

9 RUBENS. *Ulysses on the Isle of the Phæaciens.*

O.W. H. 128. B. 207.

A fine landscape.

8 GUERCINO. *Apollo and Marsyas.*

O.C. H. 184. B. 198.

A fine example of his work, with a very beautiful landscape.

*79 RAFFAELLE. *Portrait of Pope Julius II.*

O.W. H. 0.99. B. 0.82.

An inferior replica of the portrait in the Tribuna of the Uffizi. Brought from Urbino by Vittoria della Rovere on her marriage with Ferdinando II.

3 TINTORETTO. *Venus and Vulcan.*

O.C. H. 0.76. B. 195.

The colour is rich and harmonious.

1 and 20 ATT. ALBRECHT DÜRER. *Eve and Adam.*

O.W. H. 211. B. 83 each.

Copies of the originals in the Prado, Madrid, which were painted after his return from Venice, 1507, for the Rathhaus, Nürnberg, where they remained till the Emperor Rudolf II. bought them. On the *Eve* of the Prado is inscribed "*Albertus Durer Alemanus faciebat post virginis partum 1507.*" Thausing thought the Pitti copies the originals, but the greater vivacity

and beauty of the Madrid painting point to their being his own work. Knackfuss considers these to be copies by Dürer himself.

HALL OF THE EDUCATION OF JUPITER

(The ceiling paintings are by Catani. Several of the less important works are omitted.)

256 FRA BARTOLOMMEO. Holy Family.

O.W. H. 0.97. B. 0.91.

Much repainted. A varied replica is in the Corsini Gallery, Rome.

258 TIBERIO TINELLI. Portrait of Man.

O.C. H. 133. B. 105.

257 BONIFAZIO VERONESE. Sibyl revealing to Augustus the Mystery of the Incarnation.

O.C. H. 104. B. 123.

Formerly attributed to Paris Bordone.

251 and 261 BAROCCIO. Heads of the Virgin and Archangel.

Studies for a large altar-piece of the Annunciation painted for S. Maria di Loreto.

- *96 CRISTOFANO ALLORI. *Judith with the Head of Holofernes.*

O.C. H. 140. B. 112.

The painter's masterpiece. Judith is a portrait of his mistress La Mazzafira, to whom he was devoted, and for whom he eventually ruined himself. The head of Holofernes is his own portrait, the slave is La Mazzafira's mother. Baldinucci states that it was painted for Cardinal Alessandro Orsini. Taken to Paris 1799; returned 1815. A reduced replica is in the Uffizi (No. 1180).

- 272 ANDREA DEL SARTO. *The Young Baptist.*

O.W. H. 0.90. B. 0.66.

So much repainted as to be almost modern. Vasari states that Andrea painted two nude half figures of the Baptist, one for Giovanni Maria Benintendi, who gave it to Cosimo I., the other for Anne de Montmorency, High Constable of France, which was never sent to him, but bought by Ottaviano de' Medici (Vas. iv. 36). Which of the two this is is uncertain.

- 270 GUIDO RENI. *Cleopatra.* 1640.

O.C. H. 122. B. 0.96.

Painted for Cardinal Leopoldo de' Medici, and in spite of his assertion that he put into it all his ability and "*neglected all other works ordered by princes and the Pope himself,*" it is a poor work. In long letters written by the Marchese Ferdinando Cospi to the Cardinal, Guido apologises for his delay in completing it. Taken to Paris 1799; returned 1815.

- 246 BOCCACCIO BOCCACCINO. "La Zingarella."

O.W. H. O.23. B. O.18.

An interesting work, formerly attributed to Garofalo.

- *336 FILIPPINO LIPPI. Allegorical Scene.

O.W. H. O.28. B. O.22.

In spite of the characteristic style, still attributed to an unknown Florentine. The meaning of the allegory is not clear, but seems to have some personal reference. In a landscape covered with thorny shrubs are two youths in black, apparently brothers. One lies on the ground in agony, with a serpent twisted round his waist, the other stands behind with one coiled round his legs, and an ermine, emblem of chastity, by him. He seems to feel no discomfort, and is pointing to an old philosopher seated under a myrtle with thunderbolts in his hand. Across the panel is inscribed in gold letters: NVLLA DETERIOR PESTIS Q̄ FAMILIARIS INIMICVS ("There is no worse pest than a familiar enemy"). The painting is highly finished, and in colour shows the influence of Botticelli.

- 244 FRANZ POURBUS. Portrait of Youth.

O.C. H. O.85. B. O.65.

- 279 BRONZINO. Portrait of Garzia de' Medici, son of Cosimo I.

O.W. H. O.23. B. O.19.

- 250 SCH. OF HOLBEIN. Portrait of Claude de Lorraine, Duc de Guise.

O.W. H. O.19.

ROOM OF ULYSSES

(The ceiling paintings are by Martellini. Several unimportant pictures are omitted.)

388 "AMICO DI SANDRO." The Death of Lucretia.

T.W. H. O.41. B. 126.

Attributed to Filippino Lippi. "Amico di Sandro" is the name given by Berenson to a painter equally influenced by Botticelli and Fra Filippo, to whom he ascribes many works, formerly supposed to be by Botticelli. It is possible that he may be identified with Berto Linaiuoli, who is mentioned by Vasari as having painted pictures for the King of Hungary.

"After having executed many pictures in a beautiful manner, which are in the houses of many of our city, he died precisely in the flower of his age, cutting short the good hope that was had of him." (Vas. ii. 652.)

He died somewhere about 1485. Cassone panel, divided into three groups. In the centre Lucretia lies dead on a bier surrounded by vociferating men, while Brutus with drawn dagger (Brutus?) stands over her vowing vengeance. Right, Brutus is seen galloping forward. Left, the corpse is carried into a house. The figures are animated and the landscape background spacious.

326 SCH. OF TITIAN. Portrait of Pope Paul III.

O.W. H. 139. B. O.86.

Copy of the original figure by Titian in the Naples Gallery. Formerly attributed to Paris Bordone.

249 PONTORMO. Portrait of Old Man.

O.W. H. 0.50. B. 0.38.

A fine portrait.

316 CARLO DOLCI. Portrait of Young Man.

O.C. H. 0.58. B. 0.47.

Brought from the Villa of Petraja. On the back of the canvas is an inscription stating that the sitter was fourteen years old.

307 ANDREA DEL SARTO. Madonna and Saints.

O.W. H. 209. B. 176.

"He painted for Becuccio Bicchieraio da Gambassi, his great friend, a Madonna in the air with her Son in her arms, and below four figures—S. John Baptist, S. Maria Maddalena, S. Bastiano, and S. Rocco; and in the predella he painted from life the said Becuccio and his wife, which are full of life; the painting is now at Gambassi, a castle between Volterra and Florence, in the Valdesa." (Vas. v. 40.)

The predella is lost. The authenticity of the painting is doubtful. It was formerly in the convent of nuns near Castello di Gambassi.

ROOM OF PROMETHEUS

(The ceiling paintings are by Colignon. Several unimportant works are omitted.)

371 ALESSANDRO ARALDI. Portrait of Barbara Pallavicino.

O.W. H. 0.45. B. 0.35.

An interesting portrait. Formerly attributed to Piero

dei Franceschi, and supposed to be a portrait of Beatrice d'Este, wife of Lodovico Sforza, to whose authentic portraits it bears the strongest resemblance. Bode attributed it to Lorenzo Costa, other critics supposed it to be a copy from Ambrogio di Predis.

338 SCH. OF GIOVANNI BELLINI.
"Santa Conversazione."

O.W. H. O.86. B. 108.

Attributed by some critics to Marco Bello, pupil of Giovanni Bellini.

341 EUSEBIO DI SAN GIORGIO (?) The
Adoration of the Magi.

T.W. H. O.57. B. O.45.

Formerly attributed to Pintoricchio; by Berenson to Fiorenzo di Lorenzo. Painted for the Vitelli family of Città di Castello, whose *stemma* it bears.

340 SCH. OF PERUGINO. Madonna and
Saints.

O.W. H. O.73. B. O.58.

**343 FRA FILIPPO LIPPI. Madonna.

Tondo. T.W. Diam. 131.

One of his finest works, of exquisite colour. The Virgin, supposed to be a portrait of his mistress Lucrezia Buti, is of great beauty and charm. The Child is a most realistic study from life. In the background is the Birth of the Virgin and the Meeting of Joachim and Anna. On the back of the panel is painted a griffin rampant. Lucrezia Buti, born 1435, was the daughter of a Florentine silk-merchant, at

whose death, being left in poverty, she, with her younger sister Spinetta, was placed in the Convent of S. Margherita, Prato. Fra Filippo, then working on the frescoes in the Duomo, was appointed chaplain to the convent in 1456. He fell in love with her, and carried her off on the occasion of the Exhibition of



the Sacred Girdle in the Piazza del Duomo. Shortly after, 1457, their son Filippino was born. The Abbess tried to suppress the scandal, but Spinetta and three other nuns also escaped. All five were forced to return to the convent in 1458, but the next year Lucrezia and Spinetta again fled, and took refuge with

Fra Filippo in his house, opposite the convent. He appealed to Cosimo il Vecchio, who obtained for him and Lucrezia absolution from their vows and permission to marry. This they never did, but lived faithfully together, and in 1465 had a second child Alessandra. (See Milanesi's Commentary, Vas. ii. 633.) The tondo was probably painted for Carlo de' Medici, natural son of Cosimo il Vecchio, Provost of Prato.

342 FLOR. SCH. XV CENT. Madonna and Angels.

Tondo. o.w. Diam. 131.

377 ATT. FRA BARTOLOMMEO. "Ecce Homo."

FR. H. O. 51. B. O. 36.

345 GRANACCI. Holy Family.

O.W. H. O.70. B. O55.

Formerly attributed to Baldassare Peruzzi.

344 SUSTERMANS. Portrait of Cosimo III. as a Child.

O.C. H. 111. B. O.83.

347 SCH. OF BOTTICELLI. "Madonna of the Rose Garden."

Tondo. T.W. Diam. 121.

A charming work. Formerly attributed to Filippino Lippi, and before that to Fra Filippo. Morelli considered it to be by a pupil of Ghirlandaio.

364 FLOR. SCH. XV CENT. Madonna Adoring the Christ Child.

Tondo. T.W. Diam. 97.

In the middle distance is seen S. Jerome in penitence.

348 SCH. OF BOTTICELLI. Madonna and Angels.

Tondo. T.W. Diam. 113.

*61 "AMICO DI SANDRO." (See above, No. 388.) "La Bella Simonetta."

T.W. H. O.61. B. O.40.

Nearly life-sized profile of an ill-favoured and plainly dressed young woman. In spite of her ugliness and the defects of painting, the portrait has distinction

and much decorative beauty. Formerly attributed to Botticelli. Supposed to be



the portrait of Simonetta Cattaneo, wife of Marco Vespucci, and mistress of Giuliano de' Medici. Vasari mentions a profile portrait of her by Botticelli, which in his time was in the Guardaroba of Cosimo I., but how this awkward woman in the dress of a bourgeoisie came to be identified with it is a mystery. An authentic portrait of her by Piero di Cosimo is in the Museum of Chantilly. The attri-

bution to "Amico di Sandro" is Berenson's.

352 SCH. OF FERRARA. Holy Family.

O.W. H. 0.50. B. 0.50.

351 AURELIO LUINI. Portrait of Lady.

O.W. H. 0.86. B. 0.65.

A fine portrait.

365 MARIOTTO ALBERTINELLI.
Madonna Adoring the Christ Child.

Tondo. o.w. Diam. 0.86.

With a charming landscape.

358 FLOR. SCH. XV CENT. The Adoration
of the Magi.

Tondo. o.w. Diam. 0.98.

Formerly attributed to Ghirlandaio.

357 SCH. OF BOTTICELLI. Madonna.

O.C. H. 134. B. 0.92.

The Virgin bends like a broken lily over the Child, which seems falling out of her arms. A poorly composed work, exaggerating the lassitude of Botticelli's figures and lacking his charm. The colour is harmonious.

**355 LUCA SIGNORELLI. Holy Family,
with S. Catherine.

Tondo. o.w. Diam. 0.88.

A superb painting. The Virgin, of great beauty, translates to S. Catherine at the dictation of the Child. The Saint, strenuously eager to catch the words, gazes at her with bent brows and a concentration of feeling worthy of Mantegna. The colours are warm and harmonious.

349 SCH. OF FILIPPINO LIPPI. Holy
Family.

Tondo. o.w. Diam. 0.85.

Formerly attributed to Girolamo Genga.

182 PONTORMO. Martyrdom of the Forty
Crowned Saints.

O.W. H. 0.64. B. 0.70.

A small picture crowded with nude figures.

362 JACOPO BOATERI. Holy Family.

O.W. H. O.71. B. O.57.

Formerly attributed to Francia. In cleaning it recently the signature IACOBVS DE BOATERI was discovered. Nothing is known of him except that he was a wealthy Bolognese, but it is evident that he learnt painting of Francia.

359 DOMENICO BECCAFUMI. Holy Family.

Tondo. o.w. Diam. o.88.

354 SCH. OF LORENZO DI CREDI. Holy Family.

Tondo. o.w. Diam. 113.

According to Morelli, by a Florentine painter, whom he calls "Tommaso," a pupil of Botticelli but by predilection a disciple of Credi ("Italian Painters," i. 90).

*380 DOSSO DOSSI. Head of the Baptist.

O.W. H. O.72. B. 155.

A fine painting of splendid colour. Over life-sized head of the Baptist in a gorgeous red dress embroidered with gold, looking at the spectator with parted lips as though in the act of speaking. In the background he baptizes Christ. Formerly attributed to Giorgione. The attribution to Dosso is Morelli's.

373 FLOR. SCH. XV CENT. Madonna and Saints.

Triptych. T.W. H. 137. B. 168.

A poor painting, formerly attributed to Fra Angelico on the authority of Vasari (Vas. ii. 516). Painted

for the nuns of S. Pietro Martire for their Convent of S. Felice. Taken to the Uffizi and much repainted. Later brought to the Pitti.

369 ATT. ANTONIO POLLAIUOLO.
"Ecce Homo."

O.W. H. 0.58. B. 0.38.

Neither by Antonio nor Piero.

363 GAROFALO. Holy Family.

O.W. H. 0.60. B. 0.39.

*379 PONTORMO. The Adoration of the Magi.

O.W. H. 0.82. B. 188.

A fine and characteristic painting of brilliant colour, crowded with figures. Mentioned by Vasari as having been painted for Giovanni Benintendi in competition with Franciabigio (Vas. v. 198). Franciabigio's panel, representing David and Bathsheba, is in the Dresden Gallery.

382 SODOMA (?) Portrait of Man.

O.W. H. 0.70. B. 0.50.

Attributed by Morelli and Berenson to Girolamo Genga.

381 GIAMPETRINO. S. Catherine.

O.W. H. 0.63. B. 0.50.

Formerly attributed to Aurelio Luini; by Morelli to the School of Giampetrino.

384 JACOPO DE' BARBARI. S. Sebastian.

O.W. H. 199. B. O.78.

Still unaccountably attributed to Antonio Pollaiuolo, with whose style it has nothing in common, while it has all the characteristics of the work of Jacopo de' Barbari.

283 MASO DI SAN FRIANO (?) Portrait of Young Girl.

O.W. H. O.23. B. O.16.

ROOM OF POC CETTI

(The ceiling paintings are by Poccetti. Few of the works merit attention. The best are the two following):—

483 VENETIAN SCH. XV CENT. The Madonna and Angels.

O.C. H. O.69. B. O.62.

490 GUERCINO. S. Sebastian. 1652.

O.C. H. 254. B. 167.

CORRIDOR OF THE COLUMNS

(So called from the pillars of alabaster. It contains the famous collection of Miniatures made by Cardinal Leopoldo de' Medici, which he took with him always in his travels. Most are worthy of study, but as yet they are not catalogued. Six fine paintings have recently been placed in the centre of the Corridor.)

370 SCH. OF LEONARDO. S. Jerome.

T.W. H. O.41. B. O.26.

A fine work, much repainted. It has been attributed to Domenico Veneziano.

*376 LORENZO COSTA. Portrait of Giovanni Bentivoglio.

O.W. H. O.55. B. O.45.

A powerful painting of a brutal-looking man, very finely modelled. Inscribed: LAVRENTIVS COSTA · F ·

*375 ANDREA MANTEGNA. Head of a Gonzaga.

O.W. H. O.40. B. O.26.

An exceedingly fine portrait, probably of about the same date as the frescoes of the Camera degli Sposi. Formerly hung in so dark a place that it was impossible to appreciate its value, and only recently has it been recognised as by Mantegna.

*44 RAFFAELLE. Portrait of Youth.

O.W. H. O.48. B. O.35.

An interesting work in Raffaelle's first manner. Formerly attributed to Francia, now to Raffaelle with a query. Morelli attributed it to Timoteo Viti.

372 ATT. BOTTICELLI. Portrait of Youth.

O.W. H. O.48. B. O.34.

An interesting but bombastic portrait formerly attributed to Andrea dal Castagno, now to Botticelli, but with little reason.

*42 PERUGINO. S. Maria Maddalena.

O.W. H. O.47. B. O.35.

A beautiful work of rich, harmonious colour. One of his finest paintings.

ROOM OF JUSTICE

(The ceiling paintings, representing the *Triumph of Justice*, are by Fedi. Most of the pictures are without importance.)

409 SEBASTIANO DEL PIOMBO. Portrait of Man.

O.S. H. O.78. B. O.66.

A fine portrait of his later years.

396 GIOVANNI DA S. GIOVANNI. Madonna.

O.C. H. O.51. B. O.67.

401 SUSTERMANS. Portrait of Pandolfo Ricasoli, Canon of Florence.

O.C. H. 115. B. O.86.

The demon whispering into his ear and the inscription were added after he had been condemned to perpetual imprisonment for heresy.

*116 SUSTERMANS. Portrait of Vittoria della Rovere as the Vestal Virgin Tuccia.

O.C. H. O.98. B. O.80.

One of the best of the many portraits of the Princess.

*495 TITIAN. Portrait of Tommasi Mosti. 1526.

O.C. H. 0.85. B. 0.66.

A fine painting, showing the influence of Giorgione. Inscribed on the back of the canvas: DI THOMASO MOSTI IN ETÀ DI ANNI XXV · L'ANNO M · D · XXVI · THITIANO DA CADORE PITTORE. Tommaso Mosti was a Ferrarese, secretary to the Duke of Ferrara.

404 CARLO DOLCI. Portrait of Vittoria della Rovere.

O.C. H. 0.82. B. 0.62.

Painted after the death of her husband, Ferdinando II.

ROOM OF FLORA

(The ceiling painting is by Marini; those in *grisaille* by Landi. None of the pictures merit attention except the following):—

415 SUSTERMANS. Portrait of Ferdinando II.

O.C. H. 0.77. B. 0.64.

427 FRANCESCO FRANCIABIGIO. The Calumny of Apelles.

O.W. H. 0.37. B. 0.48.

Showing the influence of Albertinelli.

ROOM OF THE PUTTI

(None of the pictures merit attention except possibly the following):—

476 SCH. OF ANDREA DEL SARTO.
Holy Family.

O.W. H. O.87. B. O.65.

Probably a copy.

CORRIDOR CONNECTING THE PITTI
 PALACE WITH THE UFFIZI

This passage was begun 1564 by Vasari, and finished in five months, although, as he himself says, "*one might have thought it could not be completed within five years*" (Vas. vii. 704). It was ordered by Cosimo I. to connect the Pitti, his own residence, with the Palazzo Vecchio, which he intended for his son Francesco on his marriage with Giovanna of Austria. A barrier has recently been placed on the Uffizi side, where fresh payment must be made, but from the Pitti the greater part is accessible free. It is full of portraits, most of which have historic interest, and some few real artistic value; but they are uncatalogued, and for the most part bear the names of neither painter nor person portrayed. The Corridor was formerly hung with tapestries, which were removed to the Galleria degli Arazzi in the Museo Archeologico, Via della Colonna. In the first part is arranged the collection of Portraits of Illustrious Personages made by Cosimo I. It comprises 533 paintings, artistically worthless, but of much interest, for most are copies of older and important works, and as each bears the name of the person portrayed, for identification they are invaluable. They were copied, chiefly by Cristofano Papi, called L'Altissimo, from a collection made by Paolo Giovio, Bishop of Nocera, in his villa near Como. Next comes a series of portraits chiefly of the later Grand Dukes and their court, collected from the store-rooms

of the Uffizi, the royal villas, and the Palazzo Vecchio, and arranged here in 1881. Nearer the Uffizi is a collection of portraits of the Medici, hung in a very bad light, of much artistic merit. The works most worthy of attention are mentioned in the following brief catalogue :—

VESTIBULE

133 SALVATOR ROSA. Battle Scene.

O.C. H. 251. B. 349.

Baldinucci states that it was the first work executed by the painter. Painted for Cardinal Gian Carlo de' Medici. Taken to Paris 1799; returned 1815.

In the Corridor, on the right going to the Uffizi :—

131 RICHARD COSWAY. Portrait of General Paoli.

857 (?) Portrait of a Lady.

3474 (?) Portrait of a Lady.

60 (?) Portrait of Queen Elizabeth as a Young Girl.

Of historical interest only :—

40 (?) Portrait of Catherine de Medicis.

Few of the portraits are of artistic merit till we come to the collection of portraits of the Medici, all

of which have historical, and several much artistic, interest. Proceeding from the Pitti to the Uffizi the latest come first:—

19 Catherine de' Medicis.

18 Cardinal Ippolito de' Medici.

A good copy of the portrait by Titian.

17 Lorenzo de' Medici, Duke of Urbino.

Copy of Bronzino.

14 Clement VII.

Copy of Bronzino.

13 Leo X.

Copy of Raffaele's portrait without the Cardinals.

12 Giuliano de' Medici, Duc de Nemours.

Copy of Bronzino.

11 Lorenzo il Magnifico.

10 Piero di Lorenzo de' Medici.

8 Piero il Gottoso.

7 Giuliano de' Medici.

6 Pier Francesco de' Medici.

5 *Giovanni di Cosimo il Vecchio.*

The four following, which are the best of the series, are on the Uffizi side of the barrier :—

4 *Giovanni de' Medici, son of Pierfrancesco, with his wife, Caterina Sforza.*

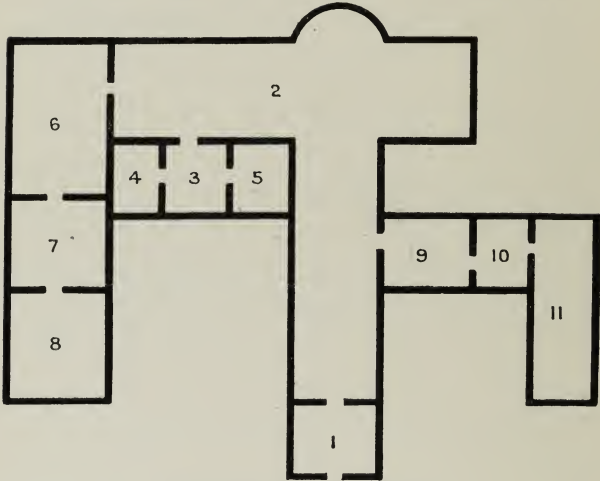
3 *Lorenzo di Giovanni di Bicci.*

2 *Cosimo Pater Patriæ.*

1 *Giovanni di Bicci.*

Copy of the portrait by Lorenzo Strozzi in the First Corridor of the Uffizi.

PLAN OF THE ACCADEMIA.



REFERENCE TO FIGURES.

- | | |
|-------------------------------|----------------------------------|
| 1. Entrance. | 7. Room of Tuscan Masters, II. |
| 2. Tribuna of the David. | 8. Room of Tuscan Masters, III. |
| 3. Room of Perugino. | 9. Room of Fra Angelico I. |
| 4. Room of the Primavera. | 10. Room of Fra Angelico II. |
| 5. Room of Botticelli. | 11. Room of Early Tuscan Masters |
| 6. Room of Tuscan Masters, I. | |

THE ACCADEMIA

THE Accademia was founded by the Grand Duke Pietro Leopoldo in 1784, to form a school of painting. He united in the suppressed Ospedale di S. Matteo the different drawing-schools scattered throughout Florence, and, as examples to the students, added the Gallery of Paintings by Tuscan Masters. The succeeding Grand Dukes added to the collection, and transported many altar-pieces from suppressed churches and convents. In 1873 the Tribuna was built to shelter the *David* of Michelangelo, which had hitherto been on the Ringhiera of the Palazzo Vecchio. This was opened to the public 1882, and the collection of casts from his works was added. Here within the last year has been placed the superb torso by Michelangelo.

ROOM OF PERUGINO

*57 PERUGINO. *Assumption of the Virgin.*

1500.

O.W. H. 485. B. 139,

The Virgin is above in a *mandorla*, surrounded by Cherubs and Angels, and below the two Vallombrosan Saints, Cardinal Bernardo degli Uberti and S. Giovanni Gualberto, with S. Benedict and the Archangel Michael. A fine composition, but, like so many of the paintings in this Gallery, almost com-

pletely ruined by bad restoration, sticky with varnish and smeared over with paint. Inscribed: PETRVS PERUGINVS PINXIT AD MCCCC. Painted for the high altar of the Convent of Vallombrosa, at the commission of the Abbot Don Baldassare and the General of the Order, Don Biagio Milanesi, whose portraits on the easel below formed part of the altar-piece. Vasari mentions it, but without comment (Vas. iii. 577). Brought from the convent at its suppression 1810.

- *241 (On Easel.) PERUGINO. Portrait of Don Baldassare, Abbot of the Convent of Vallombrosa.

O.W. H. 26. B. O.26.

Inscribed: D. BALTASAR MONACO I.S. TVO SVCCVRE. This profile and No. 242 were probably on either side of the predella of the above altar-piece, gazing up at the Virgin as the donors of the picture. They are finely modelled, but much repainted.

- *242 (On Easel.) PERUGINO. Portrait of Don Biagio Milanesi, General of the Vallombrosan Order.

O.W. H. 26. B. O.26.

Inscribed: BLASIO · GEN · SERVO · TVO · SVCCVRE.

- *56 PERUGINO. Deposition.

O.W. H. 168. B. 178.

Under a portico the dead Christ lies on the knees of the Virgin, supported by the Evangelist, the Magdalen, Joseph of Arimathæa, and Nicodemus. Treated in a cold and conventional manner, without feeling, but

with much dignity. Painted for the Convent of S. Giusto alle Mura outside the Porta a Pinti. The convent was suppressed 1668, and the picture taken to the Church of La Calza near the Porta Romana.

"He painted a Pietà . . . and made the dead Christ stiffened as though he had remained so long on the cross that time and cold had benumbed him." (Vas. iii. 573.)

Vasari goes on to say that the painting had suffered much and cracked in the shadows, because Perugino, having little experience in oils, added the second coat before the first was dry. Bought by Maria Maddalena, wife of Cosimo II., for her chapel in the Villa of Poggio Imperiale and after removed to the Pitti. Taken to Paris 1799; returned 1815. Remained in the Pitti till 1831, when it was brought to the Accademia.

*55 FRA FILIPPO LIPPI. Madonna and Saints.

T.W. H. 195. B. 195.

The Virgin is seated on a marble throne of fine architecture with, r., SS. Damiano and Antonio; l., SS. Cosimo and Francesco. Mentioned by Vasari without comment as having been painted for the Chapter-house of S. Croce (Vas. ii. 615). In Richa's time it was in the Medici Chapel of that church. The predella, No. 72 of the Gallery, was painted by Pesellino.

54 SCH. OF FRA FILIPPO LIPPI. S. Jerome in Penitence.

T.W. H. 140. B. 139.

Formerly attributed to Andrea dal Castagno. Brought from the Convent of Annalena.

*53 PERUGINO. Christ in Gethsemane.

O.W. H. 166. B. 172.

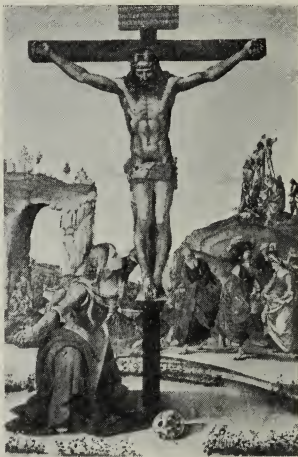
A fine, severe composition, much disfigured by varnish and repainting. Together with No. 56, it was painted for the Convent of S. Giusto alle Mura and taken later to the Church of La Calza.

"The two pictures that were in the transept were by Piero, and in one was a Christ in the Garden with the Apostles sleeping, in which Pietro shows how strong is the power of sleep against anxiety and sorrow, having represented them in very comfortable postures." (Vas. iii. 573.)

*52 COSIMO ROSSELLI. S. Barbara in Glory.

O.W. H. 207. B. 204.

On either side are the Baptist and S. Matthew. Inscribed: BARBARA DIVA TIBI TABVLAM SANCTISSIMA CETVS THEVTONICVS POSVIT QVI TVA FESTA COLIT. Painted for the German merchants resident in Florence for their Chapel of S. Barbara in the SS. Annunziata. Mentioned by Vasari without comment (Vas. iii. 184).

*65 LUCA SIGNORELLI. The Magdalen at the Foot of the Cross.

O.C. H. 249. B. 166.

A fine work. Its authenticity has been questioned,

*65

but it seems too powerfully painted and too concentrated in feeling to be school work. The figures in the middle distance have the characteristic grand movements of Signorelli. Formerly in the Convent of Annalena. At its suppression taken to the Pitti and later to the Accademia.

66 DOMENICO GHIRLANDAIO. Madonna and Saints.

O.W. H. 167. B. 195.

The Saints are Dionisio and Thomas Aquinas, and kneeling in front, S. Domenico and Pope Clement. The predella is below.

67 DOMENICO GHIRLANDAIO. Predella to the above representing—1. The Martyrdom of S. Dionisio. 2. S. Domenico resuscitating a Youth who has been killed by a Runaway Horse. 3. Pietà. 4. Pope Clement, exiled by Trajan in an island in the Black Sea, causes water to flow to assuage the thirst of the Christians condemned to quarry stones. 5. S. Thomas Aquinas teaching.

64 JACOPO FRANZIA. Madonna with SS. Francis and Antony.

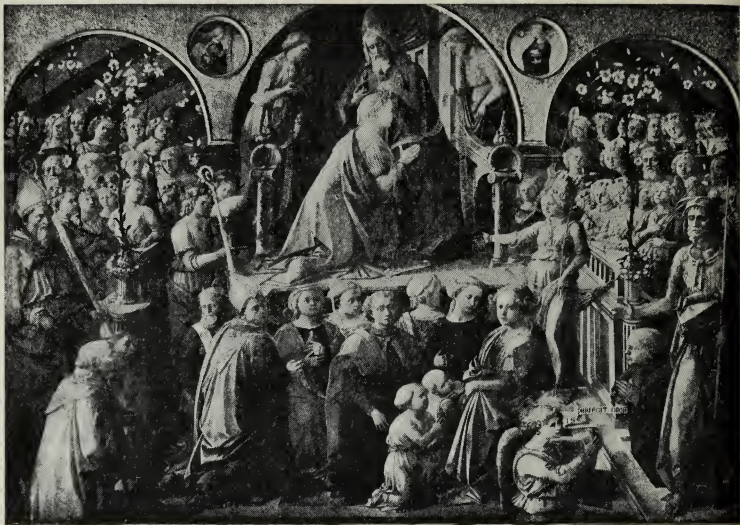
O.W. H. 150. B. 144.

**62 FRA FILIPPO LIPPI. The Coronation
of the Virgin. 1447.

T.W. H. 192. B. 276.

The masterpiece of the painter.

"He painted for the ladies of S. Ambrogio a most beautiful picture for the high altar; the which made



him very dear to Cosimo de' Medici, who because of it became his great friend." (Vas. ii. 615.)

Enthroned on a *daïs* the Almighty crowns the Virgin, on either side a crowd of Saints and Angels, most of whom hold lilies. In the foreground a group of Saints and Children, and in the corner Fra Filippo has painted himself ascending steps and gazing reverently at the Virgin. He is protected by the Baptist and a child-angel, who come forward to meet

him, holding a scroll inscribed *IS PERFECIT OPVS* and part of the name *FILIPPVS*. A beautiful female Saint kneels caressing a child, and turns her face to the spectator. This group is treated with the utmost charm. To the left are two monks, obviously portraits, with faces full of character. In the frame are medallions with the Archangel and the Virgin of the Annunciation. It is in a good state of preservation, and the cool silvery colour is characteristic of the painter. Browning's words in his poem, "Lippo Lippi," well describe the picture:—

*"God in the midst, Madonna and her babe,
Ringed by a bowery, flowery angel brood,
Lilies and vestments and white faces, sweet
As puff on puff of grated orris root
When ladies crowd to church at midsummer."*

The annotator to the *Riposo* of Borghini states that it bore two inscriptions, which no longer exist. In the centre *FRATER PHILIPPVS*, and on the frame: *AB HVIVS ECCLESIE PRIORE FRANCISCO MARINGHIO AN MCCCCXLI FACTA ET A MONIALIBVS ORNATA FVIT AN MDLXXXV*. Baldinucci states, however, that he received payment for it 1447. Bought from Angelo Volpini 1813.

63 MARIOTTO ALBERTINELLI. The Holy Trinity.

O.W. H. 227. B. 132.

Mentioned by Vasari (Vas. iv. 222). Painted for the Convent of S. Giuliano, where it remained till 1810, when it was brought to the Gallery.

61 ANDREA DEL SARTO. Two Putti.

Very much repainted. They formed part of the altar-piece No. 76. (See p. 237.)

59 and 60 FRANCESCO BOTTICINI.
S. Augustine and a Holy Nun.

T.W. H. 170. B. 0.54 each.

Parts of an altar-piece. Formerly attributed to Antonio Pollaiuolo. The attribution of Botticini is Berenson's.

58 FRA BARTOLOMMEO. S. Vincenzo Ferrero.

O.W. H. 130. B. 116.

"He painted for S. Marco . . . over the arch of a door leading to the sacristy, in oil on wood, a S. Vincenzo of their order, who is represented as preaching of the Last Judgment. In the gesture, and especially in the face, is to be seen that expression of menace and fervour worn by preachers when they try, with threats of God's justice, to turn men obstinate in sin to the perfect life; and so well and solidly is it modelled that the figure seems not painted but living." (Vas. iv. 189.)

In spite of this praise it is very theatrical. Much repainted. Brought to the Gallery 1810.

ROOM OF "THE PRIMAVERA"

68 FRANCESCO GRANACCI. Assumption of the Virgin.

O.W. H. 300. B. 215.

"For the Convent of S. Giorgio sulla Costa, he painted for the high altar a picture with Our Lady, S. Catherine, S. Giovanni Gualberto, S. Bernardo Uberti, cardinal, and S. Fedela." (Vas. v. 344.)

The last is probably S. George. Brought from the

Convent of the Spirito Santo annexed to the Church of S. Giorgio.

*82 FRA FILIPPO LIPPI. Madonna Adoring the Christ Child.

T.W. H. 135. B. 134.

In a rocky landscape, with an attempt at a night effect, the Virgin kneels before the Child, with Joseph sitting by, and S. Jerome in penitence, and the Magdalen in the background. To the left is a young monk, on whose shoulder is inscribed: ILARIONE, who Richa states to be a portrait of Ruberto Malatesta, brother of Annalena, foundress of the convent from which it was taken. The picture is mentioned by Vasari as having been painted for the Convent of Annalena (Vas. ii. 619). Brought to the Gallery at the suppression of the convent.

81 JACOPO PACCHIAROTTO. The Visitation, with SS. Antony Abbot, Antony of Padua, Niccolò da Bari, the Baptist, and S. Leonardo and a Dominican.

T.W. H. 257. B. 181.

Painted for the Church of S. Spirito, Siena, whence it was removed to the Gallery of that town. Brought to Florence 1821. Placed in the Gallery 1853.

**80 BOTTICELLI. "La Primavera."

T.W. H. 203. B. 314.

On flowered grass, in a grove of orange trees and myrtles, moves Venus, with Cupid above her. To the right is a tall stag-like figure in robes embroidered with wild flowers, and with flowers round her waist

and neck and in her hair. Her draperies are full of roses, which she scatters at the feet of Venus. Behind her runs swiftly a female in transparent robe, from whose mouth issue flowers. She is pursued by a sinister winged figure of livid green, at whom she gazes with terror (the North Wind?). Before Venus dance in rhythmic circles three ladies (the Graces), with gold hair, in transparent draperies, at one of whom Cupid points his shaft. In front of the procession stands Mercury holding his thyrsus high up among the oranges. For charm of colour and beauty of com-



position, and above all for the rhythmic grace of the movement, this is Botticelli's masterpiece. The name "*La Primavera*" is due to Vasari, who mentions it as being, with the

Birth of Venus, in the villa of Cosimo I. at Castello.

"A Venus, whom the Graces bestrew with flowers, denoting the Spring, which he has expressed with much charm." (Vas. iii. 312.)

I believe Berenson was the first to suggest that it was painted to commemorate the joust of Giuliano de' Medici, held in 1475 in honour of his mistress, Simonetta Vespucci, and that her features are portrayed in the Venus. The Mercury is obviously a portrait of Giuliano himself. Who the so-called "*Primavera*" herself is, is unknown, but the face has the individuality of a portrait. The Grace who dances between the others resembles strikingly the bust of a lady by Verrocchio, in the Bargello, and

both recall the portrait known as *Esmeralda Bandinelli*, and attributed to Botticelli, formerly in the Ionides Collection, now in the Victoria and Albert Museum. Simonetta Vespucci died the year after the joust of Giuliano.

*79 FRA FILIPPO LIPPI. *Madonna Adoring the Christ Child.*

T.W. H. 125. B. 114.

Resembles No. 82 in composition and colour, and has the same attempt at a night effect. The child Baptist points to a stream of water symbolic of his office. In the corner is S. Romualdo in white Camaldolese robes.

“*He painted for the wife of Cosimo*” (il Vecchio) “*a picture with the Nativity of Christ and S. John Baptist, to put in one of the hermits’ cells in the Eremo of Camaldoli, which she had had built out of devotion and dedicated to S. John Baptist.*” (Vas. ii. 616.)

Formerly attributed to Masolino. Brought from the Convent of Camaldoli.

*78 PERUGINO. *The Crucifixion.*

O.W. H. 271. B. 218.

Somewhat resembles the fresco in S. Maria Maddalena de’ Pazzi, the Evangelist being replaced by S. Jerome. Painted for the Convent of S. Girolamo delle Poverine.

*76 ANDREA DEL SARTO. *The Baptist, S. Bernardo Uberti, The Archangel Michael, and S. Giovanni Gualberto.* 1528.

O.W. H. 183. B. 174.

The Archangel is a portrait of his wife Lucrezia del Fede. Inscribed: ANN · DOM · MDXXVIII. Two

wings of an altar-piece joined together. In its original form, between them was a sacred image of the Virgin, and below it the two *putti* hanging in the next room (No. 61). The predella is below. A sketch of the altar-piece in its original state was in the collection of the Archduke Charles of Austria. Under the Virgin was inscribed: ANDREA DEL SARTO A VALLE AMBROSIO (*sic*) 2 AGOSTO.

“He painted for the General of Vallombrosa four very beautiful figures, S. John Baptist, S. Giovanni Gualberto, director of that order, S. Michelagnolo, and S. Bernardo, cardinal, and monk of the order, and in the centre some *putti*, which could not be more living or more beautiful. This picture is at Vallombrosa, on the top of a rock where stay certain monks separated from each other in some rooms called the Cells, living as though they were hermits.” (Vas. v. 46.)

The chapel in which was the altar-piece was called “Il Paradisino.”

- 77 ANDREA DEL SARTO. Predella to the above with four Scenes—1. S. Michael Wrestling with Satan. 2. The Martyrdom of S. Giovanni Gualberto. 3. The Decollation of the Baptist. 4. The Martyrdom of S. Bernardo Uberti.

There was originally another panel, now missing.

- 75 ANDREA DEL SARTO. Pietà.

FR. H. 182. B. 113.

“He painted in the noviciate of the same Convent” (the Servite), “in a niche at the top of the stairs, a *Pietà* in fresco, which is very beautiful.” (Vas. v. 34.)

At the suppression of the convent 1810 it was brought to the Gallery.

*73 BOTTICELLI. The Coronation of the Virgin.

O.W. H. 372. B. 243.

“Having acquired credit and reputation, he was commissioned by the Guild of Porta Santa Maria to paint in S. Marco a Coronation of Our Lady with a choir of angels, very well drawn and executed.” (Vas. iii. 312.)

The altar-piece is so badly repainted and varnished that much of its beauty is lost, but the composition is fine. The gesture of the Virgin as she stoops to receive the crown is very beautiful, and the Angels dance round hand in hand among a shower of roses with a gaiety that recalls Fra Angelico. The four Saints below are much repainted. They are: S. John the Evangelist, S. Jerome, S. Augustine, and S. Eloi. The predella is below. Probably painted before 1481. Brought from the Convent of S. Marco.

*74 BOTTICELLI. Predella to the above, with five Scenes—1. S. John the Evangelist writing the Apocalypse on Patmos. 2. S. Augustine. 3. The Annunciation. 4. S. Jerome in Penitence. 5. S. Eloi shoeing a Wild Horse.

O.W. H. O.19. B. 266.

These scenes are among the most beautiful and sympathetic of Botticelli's works, and from the delicacy of colour and drawing may be inferred the damage done to the altar-piece by repainting. The S. Jerome with his concentrated earnestness is of great beauty, and recalls the S. Augustine in the Ognissanti.

*71 VERROCCHIO. The Baptism of Christ.

T. and O.W. H. 177. B. 151.

"He painted in S. Salvi for the Frati of Vallombrosa a picture of S. John baptizing Christ, and in this work Lionardo da Vinci, then a youth and his disciple, aiding him, painted an Angel which was much better than the rest. For the which cause Andrea resolved never again to touch a brush, because Lionardo, thus young, had shown himself a greater artist than himself." (Vas. iii. 366.)

These words of Vasari have given rise to the



tradition that Leonardo painted the Angel kneeling in the foreground; but this is erroneous. The character of the work proves it to be entirely by Verrocchio. The Angels seem, however, to have been added later, being painted in oil and with more technical facility. The Christ is constructed in the manner of Antonio Pollaiuolo,

by whom Verrocchio was influenced. The picture was painted at a time when oil was beginning to supersede tempera, and the *bottega* of Verrocchio was the school for the new medium. It was evidently begun in tempera and finished in oil. For the full-face Angel there is a drawing with slight variations by Verrocchio himself. The picture had a great influence on Florentine art, and was repeated with variations by Lorenzo di Credi for the Church of

S. Domenico a Fiesole, and copied by the Robbia atelier in glazed terra-cotta. At the suppression of the Convent of S. Salvi the altar-piece was taken to S. Verdiana and brought thence to the Gallery.

- *72 FRANCESCO PESELLINO. Predella with three Scenes—1. The Nativity. 2. The Martyrdom of SS. Cosimo and Damiano. 3. A Miracle of S. Antonio.

T.W. H. O. 33. B. 144.

Predella to the *Madonna* of Fra Filippo (No. 55).

“*There is still to be seen in the Chapel of the Noviciate in S. Croce, under the picture by Fra Filippo, a most marvellous predella of small figures.*” (Vas. iii. 38.)

There were originally two more scenes, representing S. Francis receiving the stigmata and SS. Cosimo and Damiano healing a sick man. These are now in the Louvre, having been taken to Paris 1813. The predella was brought from the Convent of S. Croce.

- 69 MICHELE GHIRLANDAIO. The Mystic Marriage of S. Catherine.

O.W. H. 269. B. 178.

Brought from the Convent of S. Caterina.

ROOM OF BOTTICELLI

- 156 FLOR. SCH. XV CENT. Pietà.

FR. H. O. 92. B. O. 67.

A fine work. Brought from the Convent of S. Giuliano.

*97 FRA BARTOLOMMEO. *The Vision of
S. Bernard.* 1504.

O.W. H. 213. B. 220.

"*Fra Bartolommeo remained in the Convent*" (S. Marco) "*attending to nothing except the sacred offices and other works of the order, although begged by the prior and his dearest friends that he would paint something; and the four years during which he wished to do no painting were already passed; therefore being much urged by Bernardo del Bianco, he at last began the picture of S. Bernard, who writing, and seeing Our Lady with the Child in her arms supported by many angels and putti, beautifully painted, remains so lost in contemplation, that one recognises in him something celestial which radiates from the picture if it is considered attentively; wherein he put much diligence and love. He painted in fresco the lunette which is above it.*" (Vas. iv. 182.)

Perhaps the best work of the master, charming in sentiment and with a beautiful landscape. Commissioned by Bernardo del Bianco for his chapel in the Badia. Badly repainted in the last century. The lunette perished when the Badia was restored. The document of commission, dated 1504, is preserved in the Convent of S. Marco.

96 SCH. OF ANDREA DEL SARTO.
*Madonna, with SS. Giovanni Gualberto and
Bernardo Uberti.*

O.W. H. 133. B. O.98.

A school work, possibly a copy. Painted for the Convent of Vallombrosa.

- *162, 157, 161 and 158 BOTTICELLI. Predella
*Scenes representing—*1. *The Vision of S. Augustine.* 2. *Pietà.* 3. *Salome with the Head of the Baptist.* 4. *The Death of S. Augustine.*

The altar-piece of which these formed the predella is unknown, but they came from the Convent of S. Barnaba. The Vision of S. Augustine is of special beauty. The Saint, obsessed by the mystery of the Trinity, walking on the seashore, sees a child, filling with buckets of water from the ocean a hole he has dug in the sand. To the Saint's question he replied, "I wish to put all the sea into the hole." "Impossible," said the Saint. "Not more so," replied the child, "than to attempt with human brain to solve the mystery of the Trinity," and disappeared.

- 94 LORENZO DI CREDI. The Nativity.

O.W. H. 135. B. 143.

A fine work. Brought from the Convento delle Murate.

- 93 and 89 FILIPPINO LIPPI. The Baptist and the Magdalen.

O.W. H. 132. B. 0.55 each.

Panels of a Triptych, formerly on the high altar of S. Procolo. It was broken up, the centre panel being placed in the sacristy and these wings in the rector's house. Taken later to the Badia, and thence to the Gallery. Formerly attributed to Andrea dal Castagno. The present attribution was first made by Berenson.

*92 LORENZO DI CREDI. The Nativity.

O.W. H. 224. B. 196.

"Lorenzo painted for the nuns of S. Chiara in Florence, a picture of the Nativity of Christ with the shepherds and some angels, and in it, besides other things, he took great pains to imitate the grasses, which he did so well that they seem natural." (Vas. iv. 568.)

Brought to the Gallery at the suppression of the convent.

91 FILIPPINO LIPPI (?) S. Jerome in Penitence.

T.W. H. 132. B. O.66.

Formerly attributed to Andrea dal Castagno. Brought from the Church of S. Procolo.

90 RAFFAELINO DEL GARBO. The Resurrection.

O.W. H. 173. B. 185.

Vasari relates that it was painted for the Capponi family, for a chapel called Il Paradiso, near the Convent of Monte Oliveto, and that in it he painted the portrait of Niccolò Capponi. This is probably the young soldier sleeping to the right, which has more character than the rest. Vasari gives it unmerited praise. It was in a rich gold frame which was struck by a thunderbolt, but the painting escaped unhurt (Vas. iv. 235). Brought from Monte Oliveto at the suppression of the convent.

88 AT Γ. BOTTICELLI. Madonna and Saints.

O.W. H. 167. B. 193.

R., SS. Francis and Catherine; l., the Baptist and Magdalen. In front kneel SS. Cosimo and

Damiano. Much ruined by repaint. The attribution is disputed, and it seems to be by some eclectic painter equally influenced by Botticelli and Leonardo. Formerly attributed to Ghirlandaio, and by some critics even to Andrea dal Castagno. Brought from the Church of S. Ambrogio.

87 RIDOLFO GHIRLANDAIO. Three
Angels.

O.W. H. 108. B. 0.52.

Formerly attributed to Granacci. Part of an altarpiece from the Church of S. Baldassare, Maiano. Brought to the Gallery 1808. Another panel is opposite on the same wall. No. 83.

**85 BOTTICELLI. Madonna and Saints.

O.W. H. 326. B. 268.

A superb painting. Enthroned in gorgeous architectural surroundings of marble and gold, beneath a curtain of heavy red velvet, lined with ermine, is the Virgin. R. and l., two Angels, with expressions of deepest grief, hold the marks of the Passion. R. stand the Baptist, S. Ambrogio, and the Archangel Michael; l., SS. Augustine, Catherine, and Barnabas. On the *gradino* of the throne are inscribed these words of Dante taken from the *Paradiso* (Canto xxxiii. line 1): VERGINE MADRE FIGLIA DEL TVO FIGLIO. The S. Catherine is of great beauty, and with her subtle expression recalls Leonardo. The Madonna and Angels resemble those in the *Madonna of the Pomegranate* in the Uffizi, and it is probable that they were painted about the same time. Mentioned by Vasari without comment (Vas. iii. 311). The upper part above the medallions was added later by Agostino Veracini. Painted for the Church of S. Barnaba.

- *86 FRA FILIPPO LIPPI. Predella with three Scenes representing—1. S. Frediano, Bishop of Lucca, turning the Stream of the Serchio. 2. The Annunciation to the Virgin of her Death. 3. S. Augustine.

T.W. H. O.25. B. 222.

One of his most charming and characteristic works. The Annunciation to the Virgin of her death is of great beauty and dignity. Painted for the Church of S. Spirito, and probably the predella to the altar-piece—*The Madonna and Saints*—now in the Louvre, which was painted 1436 for the Capitani della Compagnia of Or S. Michele for the Barbadori Chapel in the sacristy of S. Spirito.

- 83 RIDOLFO GHIRLANDAIO. Three Angels.

(See No. 87.)

- *84 FRANCESCO BOTTICINI. The Journey of Tobias.

O.W. H. 132. B. 153.

Formerly attributed to Botticelli, now to the School of Verrocchio. The attribution to Botticini is Berenson's. A fine painting with a very beautiful landscape, representing the valley of the Arno, and recalling that in *The Assumption of the Virgin* by the same painter in the National Gallery (No. 1126). The attribution is still disputed, for the work shows in almost equal degree the influence of Botticelli, Verrocchio, and Antonio Pollaiuolo.

*154 FRANCESCO BOTTICINI. Tobias and the Archangel.

O.W. H. 132. B. 0.90.

This beautiful and interesting work has only recently been removed from a dark corner where it was impossible to appreciate its value. To the left kneels a small boy, probably the son of the donor, painted on the eve of his departure from Florence. The Journey of Tobias was generally the subject for votive pictures on the departure of a member of the family for foreign countries. This was painted for the Doni family, whose *stemma* is on the left. The face of Tobias also is so individual as to suggest a portrait. Brought to the Gallery from the Badia.



*84

*98 FILIPPINO LIPPI AND PERUGINO. Deposition. 1504.

O.W. H. 333. B. 218.

In his Life of Filippino, Vasari writes:—

“He began for the high altar of the *Annunziata* a *Deposition from the Cross*, and finished only the figures at the top, because attacked by a most cruel fever, and by that closing of the throat commonly called quinsy, he died after a few days at forty-five years of age.” (Vas. iii. 472.)

And in his Life of Perugino :—

“ *Meanwhile the Servite Brothers of Florence, wishing to have the picture of their high altar painted by a famous artist, and having by means of Lionardo da Vinci turned to Filippino, he, when he had finished half of one of the two paintings, passed from this to the other life ; wherefore the Frati, having much faith in Pietro, gave him the commission for the work. Filippino had completed the Christ taken down from the Cross, and the Nicodemus who takes him down, and Pietro continued below the painting of Our Lady and some other figures.*” (Vas. iii. 586.)

In spite of this, it is easy to distinguish the parts painted by Filippino. The entire composition is his, but he painted only the soldier on the ladder to the right and the swooning Virgin. All the rest are the work of Perugino. Brought from the SS. Annunziata.

TUSCAN MASTERS FROM THE XIII TO THE XVIII CENTURY

ROOM I

*165 (On Easel.) GENTILE DA FABRIANO.

The Adoration of the Magi. 1423.

T.W. H. 300. B. 282.

A gorgeous and elaborate Triptych, the masterpiece of the painter.

“ *In Florence, for the sacristy of S. Trinità, he painted the story of the Magi, in which he portrayed himself from life.*” (Vas. iii. 6.)

This portrait is the man full face in a red turban behind the young king. The kings have robes of

gilded and stamped gesso of most decorative effect. The colours are brilliant. In the predella are three scenes: The Nativity, the Flight into Egypt, and the Presentation in the Temple. The latter is only a copy of the original, which was taken to Paris 1812 and is now in the Louvre. The Flight into Egypt has a landscape of great beauty. It is painted on gold leaf which gives lustre to the colours, and the sun is embossed and of burnished gold. The frame is elaborately decorated.

In the centre pinnacle, the Almighty, with Moses and David reclining on either side. In the wings, the Archangel and Virgin of the Annunciation, with Prophets on either side.



In the pilasters are flowers, and on either side of the *gradino* the arms of the Strozzi. Inscribed: OPVS GENTILIS DE FABRIANO . MCCCCXXIII MENSIS MAII. Painted at the commission of Palla Strozzi for the sacristy of S. Trinità, where it remained till its removal to the Gallery. In a good state of preservation.

*166 (On Easel.) FRA ANGELICO. Deposition.

T.W. H. 276. B. 285.

Triptych of bright but not harmonious colour in an elaborate frame. The man in a black cap who commits the body to the disciple is supposed to be a

portrait of Michelozzo (Vas. ii. 450, *note* 3). In the pinnacles are three scenes painted by Lorenzo Monaco, master of Fra Angelico, "Noli me tangere," the Resurrection, and the Women round the Tomb. The pilasters are elaborately painted with busts of Prophets and figures of Saints. Inscribed: PLANGENT EVM



QVASI VNI-
GENITVM QVIA
INOCENS ESTI-
MATVS SVM
CVM DESCEN-
DENTIBVS IN
LACVM ECCE
QVO MORITVR
IVSTVS Z NEMO
PĀIPIT CORLE.
Mentioned
by Vasari as
being in the

sacristy of S. Trinità (Vas. ii. 513), whence it was brought to the Gallery.

*164 LUCA SIGNORELLI. Madonna and Saints.

O.W. H. 273. B. 182.

The Virgin is enthroned with the Archangels Michael and Gabriel on either side, and SS. Augustine and Anastasio seated at her feet. Much ruined by repainting and bad varnish. The mantle of the Virgin and the robe of S. Anastasio have been brocaded with gold, but are now smeared over with black and green. The predella in three scenes represents the Last Supper, Gethsemane, and the Flagellation. It is better preserved, and the Gethsemane is a fine example of Signorelli's mastery of united action in the crowd moving forward in the

background. It probably does not belong to the altar-piece. The altar-piece was painted for the Church of S. Trinità, Cortona.

- 163 ANTONIO CERAIUOLO. Christ Adored
by S. Francis and the Magdalen.

O.W. H. 296. B. 175.

Painted for the Church of S. Jacopo tra i Fossi. Taken to the Uffizi 1822 and brought to the Accademia 1853.

- 15 FLOR. SCH. XIV CENT. S. Cajo, Pope
and Martyr.

T.W. H. 225. B. O. 59.

Part of the same altar-piece as No. 17. S. Cajo was a native of Salona in Dalmatia; made Pope 283. Brought from the Convent of S. Giorgio.

- 149 NERI DI BICCI. Madonna and Saints.

T.W. H. 187. B. 193.

Painted in the style of Fra Filippo, and, like all this painter's work, combines much charm with poor execution.

- 17 FLOR. SCH. XIV CENT. S. Catherine.
(See No. 15.)

- 140 SCH. OF ORCAGNA. The Trinity, with
SS. Romualdo and Andrea. 1365.

T.W.

Triptych. Inscribed: S. ROMVALDVS ABBAS. ISTAM
CAPPELLAM FECIT FIERI IOHANNES Ghiberti pro anima
SVA. A. D. MCCCLXV.

- 106 FLOR. SCH. XV CENT. Madonna
Adoring the Christ Child.

T.W. H. 110. B. 0.62.

Brought from the Convent of the SS. Annunziata.

- 95 MICHELE GHIRLANDAIO. Predella
with two Angels and four Saints.

T.W. H. 0.41. B. 0.97.

Brought from the Convent of S. Caterina.

- *143 LORENZO MONACO. The Annuncia-
tion.

T.W.

Triptych. Attributed by Vasari to Giotto.

"The first paintings of Giotto were in the Chapel of the High Altar of the Badia, Florence; in which he painted many beautiful things, but specially Our Lady when she is annunciated, for in her figure he expresses so vividly the fear and dread she feels at the salutation of Gabriel, that it seems as though in her great awe she wishes to take flight." (Vas. i. 373.)

It shows the influence of Simone Martini and resembles his *Annunciation* in the corridor of the Uffizi. The face and gesture of the Virgin are very beautiful. The saints are: r., SS. Procolo and Francesco; l., SS. Catherine and Antonio. The pig of the latter is seated on the frame looking up at him. In the pinnacles are the Almighty and two angels swinging censers. Painted for the Badia.

The three predella scenes recently placed below as though part of the altar-piece do not, judging by their subjects, belong to it, but are fine works of the master. They represent: 1. Scene from the life of S. Onofrio;

2. The Nativity; 3. Scene from the life of S. Martin.

147 FLOR. SCH. XV CENT. The Marriage of Boccaccio Adimari and Lisa Ricasoli.

T.W. H. O.61. B. 278.

Panel of Cassone. A charming scene, which takes place in the Piazza del Duomo before the Baptistery, where was the now destroyed Palace of the Adimari. Bought 1826.

133 PIETRO LORENZETTI. Scenes from the Life of S. Umiltà. 1316.

T.W. H. 172. B. 192.

Polyptych. In the centre stands S. Umiltà of Faenza with the small figure of her disciple S. Margaret at her feet. Inscribed below: A MCCCXVI HEC SVNT MIRACVLA BEATE HVMLITATIS PRIMA ABBATISSA ET FVNDATRICH HVIVS VENERABILIS MONASTERII ET IN ISTO ALTARI EST CORPVS EIVS. On either side six scenes from her life, of which one is missing: (1) S. Umiltà, "La Rosanese," as she was called, after having lived nine years with her husband Ugoletto, prays his friends to intercede that she may henceforth live in chastity; (2) Ugoletto is cured of an illness and vows to live the holy life; (3) Ugoletto takes the habit of a monk of S. Perpetua; (4) S. Umiltà, though illiterate, by a miracle reads in the refectory; (5) She crosses the stream Lamone with dry feet; (6) She heals with the sign of the Cross the leg of a monk; (7) S. John commands her to found a convent in Florence; (8) She begs money for the building; (9) She resuscitates the son of a gentleman; (10) The Holy Dove is seen dictating in her ear as she preaches; (11) The crowd see, with

astonishment, her corpse still fresh after its translation from the old convent. As the inscription tells, her body was interred below the altar-piece. The picture was for 240 years in the Church of S. Giovanni Evangelista. Later taken to S. Salvi, then to S. Verdiana, then to S. Pancrazio, and at the suppression of that church was broken up and put in the store-rooms of the Accademia. In 1841 reunited and restored.

142 ROSSELLO DI JACOPO FRANCHI.
The Coronation of the Virgin. 1420.

T.W. H. 340. B. 389.

Large and elaborate Triptych. Inscribed: AL NOME SIA IHS QVESTA TAVOLA FV FATTA A DI XXV DI GENAIO MCCCCXX E PERIMEDIO DEL ANIMA DI CHI LA FATA FĀ. In the predella a Pietà and twelve half-figures of Saints. Brought from the Villa delle Campora, near Florence, which formerly belonged to the monks of the Badia.

7 LORENZO DI NICCOLO DI PIETRO
GERINI. Madonna and Saints.

T.W. H. 136. B. 242.

Triptych. Brought from the Convent of S. Gaggio, near Florence.

141 Predella to the above, with four Scenes.—1.
The Annunciation to the Shepherds. 2. The
Birth of the Virgin. 3. The Death of the
Virgin. 4. The Presentation in the Temple.
5. The Marriage of the Virgin.

- 139 FLOR. SCH. XIV CENT. Madonna and Saints. 1383.

T.W. H. 204. B. 229.

Polyptych. In the predella the Adoration of the Magi and six Saints. Inscribed: MCCCLXXXIII HOC OPVS FECERVNT FIERI MONIALES S. CLARE ET RESTAVRATVM FVIT MCCCCXIII. Brought from the Convent of Monticelli, near Florence.

- 137 GIOVANNI DEL BIONDO. The Annunciation, with Saints.

T.W. H. 406. B. 377.

Elaborate Triptych. In the predella a Pietà and six Saints. Formerly attributed to Pietro Cavallini. Brought from the Convent of S. Maria Novella.

- *134 AMBROGIO LORENZETTI. The Presentation in the Temple. 1342.

T.W. H. 251. B. 174.

Centre panel of Triptych of much beauty. The figures are Giottesque and have great dignity. The Child is held by Simeon; l., S. Joseph; r., S. Anna, with a face so full of character as to suggest a portrait. Inscribed: AMBROSIVS LAVRENTII DE SENIS FECIT HOC OPVS ANNO DOMINI MCCCXLII.

“Ambrogio, working in tempera, managed his colours with skill and great facility, as may be seen in the painting executed by him in Siena, in the Hospital called of Monna Agnese, in which he painted a scene of new and beautiful composition.” (Vas. i. 522.)

This hospital of SS. Gregorio and Niccolò in Sasso, Siena, was called L'Ospedale di Mona Agnese, because it was founded 1278 by a certain Agnese of

Arezzo. Ambrogio frescoed the façade of its church with scenes from the life of the Virgin, which have perished.

132 and 136 AMBROGIO LORENZETTI.

Four Scenes from the Life of S. Niccolò da Bari.—1. *S. Niccolò resuscitates a Child strangled by the Devil.* 2. *S. Niccolò prevents the Famine at Lycia by begging grain from passing ships.* 3. *S. Niccolò prevents the Prostitution of three Maidens by throwing them gold.* 4. *The Consecration of S. Niccolò.*

Parts of an altar-piece formerly in the Church of S. Procolo. At its suppression taken to the Badia, and in 1810 to the Gallery.

135 ATT. GIOTTINO. *The Crucifixion.* 1343.

T.W. H. 125. B. O.58.

Dated: ANNO DNI MCCCXXXIII.

131 GIOVANNI DA MILANO. *Dead Christ.*

1365.

T.W. H. O.83. B. O.47.

Inscribed: "*io govani da melano dipinsi questa tavola i mcccxxv.*" Brought from the Church of S. Girolamo sulla Costa.

22 bis NERI DI BICCI. *The Coronation of the Virgin.*

T.W. H. 139. B. 158.

Brought from the Convent of S. Barnaba.

- 129 NICCOLÒ DI PIERO SPINELLO
ARETINO AND LORENZO DI
NICCOLÒ. The Coronation of the Virgin.
1401.

T.W. H. 278. B. 276.

Elaborate Triptych. In the predella twelve busts of Saints. Inscribed: QVESTA TAVOLA FECE FARE IL CAPTO COVENTO DEL MONASTERIO DI SAN FELICITA DE DANARI DEL DETTO MONASTERIO AL TEMPO DELLA BADESSA LORENZA DE MOZZI AN · DM · MCCCCI. Painted for the Convent of S. Felicità. The documents of the convent record the names of the painters.

- 6 FLOR. SCH. XIV CENT. The Virgin giving her Girdle to S. Thomas.

T.W. H. 181. B. 181.

Triptych. Inscribed: MONNA MARGHERITA FIGLIUOLA CHE FV DI BERNARDO DI NERI DETTO . . . OLA E CHAPELLA PERIMEDIO DELLANIMA SVA E DE SVOI. Brought from the Convent of La Doccia, Fiesole. In 1817 the wings were given to the Frati of S. Maria Novella, but were returned 1851.

- 116 NICCOLÒ DI PIETRO GERINI. The Entombment.

T.W. H. 404. B. 279.

Formerly attributed to Taddeo Gaddi, on the authority of Vasari, who wrote:—

“In the Oratory of S. Michele in Orto” (now. S. Carlo Borromeo, opposite Or S. Michele) “he painted a picture very excellently of the Dead Christ bewailed by the Maries and laid by Nicodemus devoutly in the Sepulchre.” (Vas. i. 574.)

Taken to the Uffizi 1616, and later to the Accademia.

127 BERNARDO DADDI. Madonna and Saints.

T.W. H. 251. B. 393.

Polyptych formerly attributed to Angelo Gaddi, on the authority of Vasari, who wrote:—

“He painted in tempera a picture for the high altar of S. Pancrazio, with Our Lady, S. John Baptist, and the Evangelist, and near the brothers SS. Nereo, Achilleo, and Pancrazio, with other Saints. But the best part of the work is the predella, which is full of small figures, divided into eight stories of the Madonna and S. Reparata.” (Vas. i. 639.)

Removed from the high altar of S. Pancrazio to the choir. At the suppression of the convent the fragments were found broken up to decorate one of the rooms and were placed in the store-rooms of the Uffizi. Reunited 1841 and placed in the Gallery. One of the predella scenes—the Marriage of the Virgin—was exchanged for a picture by Domenichino with the art-dealer Luigi Marzocchi.

**103 GIOTTO. Madonna Enthroned.

T.W. H. 327. B. 203.

Colossal figure of the Virgin seated on Gothic throne, the Child, in a long shirt, on her knee. In front kneel Angels holding vases of lilies and roses, and on either side of the throne stand six Saints, the two foremost, S. Catherine and the Magdalen. It is well placed near the *Madonna* of Cimabue, for the advance and innovations made by Giotto can be appreciated by contrast. The Virgin is stately and the face is not conventional, but seems painted from life. Her limbs are not articulated, but the figure is solidly modelled

and has much weight and substance. The foreshortening of the bodies of the kneeling Angels is admirable. Vasari states that it was painted for the Church of the Ognissanti (Vas. i. 396). It was over an altar near the door of the choir.

*104-115 and 117-126 TADDEO GADDI.

*Twelve Scenes from the Lives of the Virgin
and Christ and ten from the Life of S. Francis.*

T.W. H. O.35. B. O.31 each.

These panels decorated the cupboards for the vestments in the sacristy of S. Croce. Formerly attributed to Giotto on the authority of Vasari (Vas. i. 375). There were twenty-six panels, of which four are missing, two being in the Berlin Gallery (No. 1073, *Pentecost*, and No. 1074, *A Miracle of S. Francis*). They show the strong influence of Giotto, and for dignity and solid modelling are almost worthy of his brush. Each deserves careful attention. The twelve scenes from the lives of the Virgin and Christ represent: (104) *The Visitation*; (105) *The Nativity*; (106) *The Adoration of the Magi*; (107) *The Presentation* (this scene has great beauty, the Virgin being most stately); (108) *Christ disputing in the Temple* (again the Virgin is most beautiful); (109) *The Baptism*; (110) *The Transfiguration*; (111) *The Last Supper*; (112) *The Crucifixion*; (113) *The Resurrection*; (114) *Christ appearing to the Holy Women*; (115) *The Incredulity of S. Thomas*. The ten scenes from the life of S. Francis represent: (117) *The Bishop of Assisi clothing S. Francis* (treated with much realism; the gesture of the father who can hardly be restrained from striking his son, and of the boys throwing stones, are true studies from life); (118) *The Vision of Innocent III.* (who dreams that the

Church of S. Giovanni Laterano is supported by S. Francis; (119) *Innocent III. approving the Order proposed by S. Francis*; (120) *S. Francis appearing to the monks in a chariot of fire*; (121) *The Martyrdom of seven Franciscans*; (122) *Onorio III. confirms the Order of S. Francis* (a scene treated with the greatest dignity); (123) *S. Francis celebrates a Christmas mass with the Christ Child in his arms*; (124) *Apparition of S. Francis to S. Antony of Padua as he preaches in the Chapter at Arles*; (125) *S. Francis receiving the stigmata*; (126) *The Death of S. Francis.*

*102 CIMABUE (?) *Madonna Enthroned.*

T.W. H. 385. B. 223.

Colossal figure of the Virgin treated in the hieratic Byzantine manner, imitating mosaic in the high lights. Beneath the arches of the throne are four Prophets holding scrolls with inscriptions in praise of the Virgin. Painted at the commission of the monks of Vallombrosa for the Church of SS. Trinità.

“Cimabue showed a fine invention and manner in the attitude of our Lady, whom he painted upon a gold ground, with the Child in her arms and surrounded by angels who adore her; the which picture finished, it was placed on the high altar of S. Trinità, from whence, being removed to give place to the painting by Alesso Baldovinetti, it was put in a small chapel in the left aisle.” (Vas. i. 250.)

Baldovinetti's altar-piece is also in the Gallery (No. i. 159).

101 BONAVENTURA BERLINGHIERI.
Scenes from the Life of Christ.

T.W. H. 101. B. 122.

Diptych. Brought from the Convent of S. Chiara, Lucca.

- 100 BYZANTINE SCH. XIII CENT. S. John
the Evangelist.

H. 0.48. B. 0.36.

A painting of vivid colour. Brought from the Convent of the Badia.

- 99 BYZANTINE SCH. XIII CENT. The
Magdalen in Penitence.

Brought from the SS. Annunziata.

ROOM II

(A few works are omitted.)

- 194 BRONZINO (?) S. Bonaventura. 1561.

O.W. H. 0.90. B. 0.68.

Inscribed A.D. MDLXI. A fine work but probably not by Bronzino.

- *159 ALESSO BALDOVINETTI. The Holy
Trinity. 1470-72.

T.W. H. 235. B. 270.

A fine and characteristic work, much ruined.

"He painted in tempera the chief picture and frescoed the Chapel of S. Trinità, for Messer Gherardo and Messer Bongiannini Gianfigliuzzi, rich and honourable Florentine gentlemen . . . and in the picture is the Trinity, and S. Giovanni Gualberto kneeling with another Saint" (S. Benedict). (Vas. iii. 592 and 594.)

Painted for the high altar of SS. Trinità to replace Cimabue's *Madonna* (see No. 102). Removed to

the sacristy 1760. Baldovinetti, in his *Ricordi*, states that he was commissioned to paint it for 89 florins in 1470 and that he finished it in 1472.

268, 269 SCH. OF BOTTICELLI. Annunciation, with Saints.

Panels of a frame.

151 SCH. OF BOTTICELLI. Madonna.

Much repainted. From the Convent of S. Felicità.

152 JACOPO DEL SELLAIO. The Visitation.

T.W. H. O.32. B. O.34.

Predella scene, of which another part is No. 150. A charming painting.

168 FRA BARTOLOMMEO. Five Heads of Christ and Saints.

Framed with five others of no value. Those by Fra Bartolommeo are—in the upper row: (1) "Ecce Homo"; (2) *A Monk*; (3) *A Monk*; (4) *S. Catherine*. In the lower row: *The Magdalen*. From the Convent of S. Marco.

150 JACOPO DEL SELLAIO. Deposition.

Predella scene. See No. 152.

169 ALBERTINELLI. The Annunciation.

1510.

O.W. H. 355. B. 230.

An uninteresting work, heavily repainted. Inscribed on

the prayer-desk: 1510 MARIOTTO FIORENTINI OPVS.
Vasari writes at length of the picture, which was painted
for the Convent of S. Zanobi (Vas. iv. 223).

170 FRA PAOLINO. Madonna and Saints.

O.W. H. 283. B. 218.

An uninteresting work in the style of Fra Bartolommeo. Much repainted. From the Convent of S. Caterina.

172 FRA BARTOLOMMEO. Portrait of Savonarola as S. Peter Martyr.

O.W. H. 0.47. B. 0.39.

Painted as a tribute to his so-called martyr's death, soon after his execution, for the Ospizio della Maddalena, Pian di Mugnone. Later in S. Marco.

171 FRA BARTOLOMMEO. Madonna.

Tondo. Fresco. Diam. 0.60.

A poor work. From the Convent of S. Marco.

173 FRA BARTOLOMMEO. Madonna.

Tondo. Fresco. Diam. 0.60.

A poor work. From the Convent of S. Marco.

207 CRISTOFANO ALLORI. The Adoration of the Magi.

O.C. H. 332. B. 216.

The Virgin is a portrait of his mistress, La Mazzafira, the second king of himself.

- 175 MICHELE DI RIDOLFO GHIRLANDAIO. *Predella with nine half-figures of Saints.*

From the Convent of S. Caterina.

- 167 ALBERTINELLI. *Madonna and Saints.*

O.W. H. 233. O. 204.

An uninteresting work in the manner of Fra Bartolommeo. Inscribed: OPVS MARIOCTI. Mentioned by Vasari as being painted for the high altar of the Church of S. Giuliano (Vas. iv. 222). Badly repainted.

- 176 FRA BARTOLOMMEO AND FRA PAOLINO. *Pietà.*

O.W. H. 131. B. 172.

A poor work, said to have been designed by Fra Bartolommeo and finished after his death by Fra Paolino. Brought from the Church of S. Maria Maddalena, Pian di Mugnone.

- 183 PONTORMO. *Dead Christ.*

O.W. H. 115. B. 100.

Formerly attributed to Bronzino on the authority of Vasari, who mentions it as being in SS. Trinità, on the first pilaster to the right (Vas. vi. 594).

- 286, 288, 289, 290, 285, and 287 GRANACCI. *Six small Scenes from the Lives of Saints.*

O.W. H. 0.38. B. 0.59 each.

“One the nieces of Michelangelo Buonarroti being a nun in S. Apollonia in Florence, and he for that

reason having designed the picture for the high altar, Granacci painted there some scenes with small figures in oil, with several of larger size, which gave then great satisfaction to the nuns, and do so still to the painters." (Vas. v. 344.)

Five similar panels are in the Munich Gallery belonging to the same altar-piece. Brought from the Convent of S. Apollonia.

179 BRONZINO. Portrait of Cosimo I.

O.W. H. 101. B. 0.78.

"The Duke, being then young, ordered him to paint his portrait entirely clad in white armour and with one hand on his helmet." (Vas. vii. 598.)

Brought from the Convent of the Murati, which was under the protection of Eleonora of Toledo.

191 FRANCESCO BRINA. Madonna.

O.W. H. 0.86. B. 0.70.

An interesting work of brilliant technique.

180 SCH. OF BRONZINO. Portrait of
Laudamia, daughter of Pier Francesco de'
Medici, wife of Piero Strozzi, Maréchal of
France.

O.W. H. 0.99. B. 0.70.

185 FRANCESCO BRINA. Holy Family.

O.W. H. 130. B. 99.

Brought from the Convent of Monte Oliveto, near Florence.

- 189 MICHELE DI RIDOLFO GHIRLANDAIO. Martyrdom of Ten Thousand Saints.

O.W. H. 256. B. 202.

Brought from the Church of S. Pancrazio.

- 182 FRANCESCO BRINA. Madonna and Saints.

O.W. H. 241. B. 195.

Commissioned by the Abbot Buonafede of Certosa. Brought from the Church of S. Jacopo in Via Ghibellina.

- 192 FRANCESCO BRINA. The Adoration of the Magi.

O.W. H. 207. B. 181.

Brought from the Church of S. Maria sul Prato.

- 278, 279, and 280 SCH. OF BOTTICELLI. Three Parts of a Predella.

Brought from the Convent of S. Marco.

- *195 (On Easel.) DOMENICO GHIRLANDAIO. The Nativity. 1485.

T.W. H. 167. B. 167.

The scene combines the Adoration of the Shepherds and of the Magi. The Virgin kneels in adoration before the Child, who lies before the manger, which is an antique sarcophagus. The Shepherds seem to be portraits. To the left, beneath a Roman arch, winds the procession of the Magi. On the capital of the pillar is the date MCCCCLXXXV. Painted at the commission of Francesco Sassetti for the altar of his

chapel in SS. Trinità. Vasari, after describing the frescoes of this chapel, writes:—

“They were accompanied by a work also by his hand painted in tempera—a Nativity of Christ, which



must astonish every person of intelligence, in which he painted his own portrait and some heads of shepherds which are considered divine.” (Vas. iii. 257.)

Removed from the chapel to the sacristy, and thence to the Gallery. A copy has been recently placed on the altar of the chapel.

ROOM III

Full of large, but for the most part unimportant, paintings, of which only two are worthy of attention. On an easel has been recently placed the *S. Anna* of Masaccio.

- 200 FLOR. SCH. XV CENT. Portrait of
Niccolò Accianioli.

O.C. H. 205. B. 133.

An interesting work which has been attributed to Empoli, but is of an earlier date. Brought from the Certosa di Val d'Enna.

- 220 GIOVANNI BILIVERTI. The Chastity
of Joseph.

O.C. H. 208. B. 165.

- *70 (On Easel.) MASACCIO. S. Anna En-
throned with the Virgin and Christ Child.

T.W. H. 175. B. 100.

S. Anna is enthroned surrounded by five angels, three of whom hold up a curtain of brocade while two swing censers. Between her knees is seated the Virgin with the Child cross-legged on her lap.

"By his hand is a picture painted in tempera, in which is Our Lady in the lap of S. Anna with the Child in her arms; which is now in Sant' Ambrogio in Florence, in the chapel near the door leading to the parlour of the convent." (Vas. ii. 290.)

A fine and dignified work, but much damaged and badly repainted, having lost much of the fine and solid modelling characteristic of Masaccio. The Child still retains much solidity. The brocade of the curtains, once gold, is daubed completely over, and the gold background is very tarnished. Brought from the Church of S. Ambrogio.

ROOM I OF FRA ANGELICO

246 FRA ANGELICO. Deposition.

T.W. H. 105. B. 164.

Much repainted in oil. Painted for the Compagnia del Tempio, an order which accompanied criminals to their death; suppressed 1786, at which date it was brought to the Gallery. Mention by Vasari (Vas. ii. 514). Among the Saints is introduced the Beata Villana, as her relics, still preserved in S. Maria Novella, were the property of the Compagnia.

231 SCH. OF FRA ANGELICO. The School of the Beato Alberto Magno.

Top of an altar-piece from the Convent of S. Marco.

282 SCH. OF BERNARDO DADDI. Madonna Enthroned with Saints.

T.W. H. O.36. B. O.24.

Part of tabernacle. From the Convent of S. Pancrazio.

284 SCH. OF BERNARDO DADDI. The Crucifixion.

T.W. H. O.36. B. O.24.

Part of the same tabernacle as No. 282.

233 ALESSO BALDOVINETTI. The Marriage in Cana. The Baptism of Christ. The Transfiguration.

One of a series of thirty-five panels which decorated

the cupboard for the sacred vessels in the SS. Annunziata. All the paintings were formerly attributed to Fra Angelico, but none are by his own hand, although all, with this exception, are by his assistants. It has been suggested that they were painted by his brother, Fra Benedetto, who was his pupil. The Baptism has special interest as having influenced Verrocchio in his painting, No. 71 of this Gallery, and Antonio Pollaiuolo in his relief on the Silver Cross, now in the Opera del Duomo. Mentioned by Vasari (Vas. ii. 511). The following belong to the same series, and all are by a pupil or pupils of Fra Angelico :—

- 234 *The Annunciation. The Adoration of the Magi. The Murder of the Innocents.*
- 235 *The Symbolic Wheel, with Ezechiel and S. Gregory on either Side. The Circumcision. The Flight into Egypt.*
- 236 *The Nativity. The Presentation in the Temple. Christ Disputing with the Doctors.*
- 237 *The Last Supper. The Betrayal. Gethsemane. The Capture of Christ. "Ecce Homo." The Flagellation.*
- 252 *The Raising of Lazarus. The Entry into Jerusalem. Christ Washing the Disciples' Feet. The Last Supper. The Betrayal. Christ before Caiaphas.*

253 *The Way to Calvary. The Soldiers dividing
Christ's Garment. Limbo. The Resurrection.
The Last Judgment.*

254 *The Crucifixion. The Entombment. The
Ascension. Pentecost. The Coronation of
the Virgin. The Law of Love.*

227 FRA ANGELICO. *Madonna and Saints.*

T.W. H. 180. B. 202.

From the Convent of Annalena.

228 BICCI DI LORENZO. *Madonna and
Saints.*

T.W. H. 129. B. O.62.

240 FRA ANGELICO. *Madonna.*

T.W. H. 189. B. O.81.

A charming and dainty work.

256 FLOR. SCH. XV CENT. *The Annuncia-
tion.*

T.W. H. O.14. B. O.51.

Predella scene. Formerly attributed to Ghirlandaio.

257 and 258 SCH. OF FRA ANGELICO.
*Scenes from the Life of SS. Cosimo and
Damiano.*

T.W. H. O.37. B. O.45.

From the Convent of S. Marco. Probably parts of

the predella of the altar-piece (No. 55), which was broken up, and of which four other scenes are in Munich. Brought to the Gallery 1810.

249 SCH. OF FRA ANGELICO. Pietà.

T.W. H. 0.87. B. 0.45.

Brought from the Convent of S. Domenico a Fiesole.

251 FRA ANGELICO. The Coronation of the Virgin.

Tondo. T.W. Diam. 0.19.

250 FRA ANGELICO. The Crucifixion.

Tondo. T.W. Diam. 0.19.

Painted for the Confraternity of S. Lucia in the SS. Annunziata.

274 FLOR. SCH. XV CENT. The Coronation of the Virgin.

T.W. H. 103. B. 0.45.

239 FLOR. SCH. XIV CENT. The Coronation of the Virgin.

T.W.

271 BERNARDO DADDI. Madonna and Saints. 1332.

Part of Tabernacle. Inscribed: NOMINE BERNARDVS DE FLORENTIA PINXIT OP . . . ANNO DN̄I MCCCXXXII.

*266 FRA ANGELICO. The Last Judgment.

T.W. H. 105. B. 210.

The top and left side only are by Fra Angelico. The Hell is by an assistant, and less delicately painted.

“*In the Church of the Convent degli Angeli he painted a Paradiso and an Inferno with small figures ; in which, with fine observation, he made the Blessed very beautiful and full of joy and of celestial gaiety, and the Damned prepared in saddest guise for the pains of Hell, and wearing stamped on their faces their sin and unworthiness. The Blest are seen to enter the Gates of Paradise divinely dancing, and the Damned are dragged by demons to the eternal pains of Hell. This work is in the said church on the right going towards the high altar, where the priest is seated when Mass is sung.*” (Vas. ii. 515.)

Brought from the Convento degli Angeli.

248 NICCOLO DI PIERO GERINI.
Madonna and Saints.

T.W. H. 0.87. B. 0.51.

291 FLOR. SCH. XV CENT. Holy Trinity,
with Predella representing S. George Slaying
the Dragon. The Annunciation and The
Journey of Tobias.

T.W. H. 140. B. 0.75.

Brought from the Convent of S. Pancrazio.

- 245 FLOR. SCH. XIV CENT. Madonna
and Saints.

T.W. H. 0.87. B. 0.51.

Brought from the SS. Annunziata.

- 247 SCH. OF FRA ANGELICO. The School
of S. Thomas Aquinas.

Pendant to No. 231 opposite.

- 22 NERI DI BICCI. Annunciation, with SS.
Jerome and Francis. 1460.

T.W. H. 154. B. 171.

Painted at the commission of Bartolommeo Corsellini
for the Church of S. Giorgio sulla Costa.

ROOM II

- *259 GIOVANNI DA MILANO. Triptych
representing The Madonna, The Annunciation,
and The Crucifixion.

A beautiful painting of great delicacy.

- 273 BERNARDO DADDI. The Crucifixion.

T.W. H. 0.40. B. 0.18.

On the back of the panel S. Christopher. From the
Convent of S. Gaggio, near Florence.

30 SCH. OF BOTTICELLI. S. *Andrea*.

T.W. H. O.63. B. O.44.

From the SS. Annunziata.

281 FRA ANGELICO. *Madonna and Saints*.

T.W. H. 220. B. 227.

A large altar-piece almost completely ruined and badly repainted. The Saints are : r., SS. Domenico, Francis, and Peter ; l., S. Mark the Evangelist and S. Stephen. In front, SS. Cosimo and Damiano. Brought from the Convent of Annalena.

238 FLOR. SCH. XIV CENT. *Madonna, with SS. Francis and Antony*.

T.W. H. 177. B. O.42.

From the SS. Annunziata.

12 SCH. OF FRA ANGELICO. *Assumption of the Virgin, with six Scenes from Her Life*.

T.W. H. 235. B. 175.

283 FRA ANGELICO. *Predella, with Pietà and six Half-Figures of Saints*.

T.W. H. O.26. B. 172.

From the Church of S. Bonaventura at Bosco ai Frati.

30 SCH. OF BOTTICELLI. *The Almighty*.

T.W. H. O.60. B. 125.

From the Ufficio di Monte Comune.

- 263 and 264 (On Easel) SCH. OF FRA
 FILIPPO. Four small Panels representing
The Annunciation, with S. Antony Abbot and
the Baptist.

Pilasters of an altar-piece.

- 51 ANDREA DI GIUSTO. The Ascension,
with SS. Lorenzo, the Baptist, Benedict, and
Mark.

T.W. H. 185. B. 242.

From the Convento degli Angeli.

ROOM III

- 9 PACINA DI BONAGUIDA. The Cruci-
fixion, with Saints.

T.W. H. 188. B. 135.

Polyptych. Inscribed: SYMON PRESBITER S · FLOR . . .
 FEC . . . PINGHI HOC OPVS A PACINO BONAGVIDE ANNO
 DOMINI MCCCX . . . This inscription is the only clue to
 the painter, otherwise unknown. From the Church of
 S. Firenze.

- 138 SCH. OF ORCAGNA. The Vision of
S. Bernard, with Saints.

T.W. H. 132. B. 194.

Triptych. The Saints are: r., SS. Galgano and
 Quintino; l., S. Benedict and the Baptist. In the
 predella six scenes from the life of S. Benedict.
 Milanesi considers it to be the altar-piece of the Cap-

rella dell' Udienza in the Palazzo Pubblico, commissioned 1432 to Bernardo Daddi (Vas. i. 466). Brought from the Villa della Campora, formerly belonging to the monks of the Badia.

- 130 PUCCIO DI SIMONE. Madonna, with SS. James, Bartholomew, Lorenzo, and Onofrio.

T.W. H. 132. B. 191.

Polyptych. Inscribed: PVECCIVS SIMONIS FLORENTIN PINXIT HOC OPVS. Much repainted. From the Convent of S. Matteo, Arcetri, near Florence.

- 33 NERI DI BICCI. Predella representing Pietà with Saints.

T.W. H. 0.19. B. 194.

In the centre is the dead Christ, and in a spacious landscape kneel SS. Augustine, Antonio (preceded by his pig), Martin, Andrew, Jerome, and James. A charming and original work.

- 4 SCH. OF ORCAGNA. The Presentation in the Temple. 1364.

T.W.

Triptych. Inscribed: AD. MCCCLXIII BINDVS CONDAM LAPI BENIN FECIT FIERI HANC CAPPELLAM PRO RIMEDIO ANIME SVE.

- 128 SPINELLO ARETINO. Madonna, with SS. Andrew, Matthew, Paul, and the Baptist.

T.W. H. 109. B. 209.

Triptych. Inscribed on the frame: HOC · OPVS ·

PINXIT · SPINELLVS · LVCE · ATITIO · D · I · A · 1391.
From the Church of S. Andrea, Lucca.

- II NICCOLÒ DI PIETRO GERINI.
Madonna, with SS. Lorenzo, Giuliano, An-
tony Abbot, and the Baptist. 1404.

T.W. H. 178. B. 265.

- 37 and 38 FLOR. SCH. XV CENT. Pilasters
of Altar-piece, with three Saints in each.

- 39, 44, and 45 SCH. OF GIOTTO. S. Peter,
the Baptist, and a Bishop.

Triptych. From the Convent of the SS. Annunziata.

- 28 NERI DI BICCI. The Annunciation. 1464.

T.W. H. 176. B. 170.

Inscribed: HOC OPVS FECIT FIERI ANGELVS NERII DNĪ
ANDREE DE VITORIS. MCCCCLXIII. Brought from the
Badia 1810.

- 16 FLOR. SCH. XV CENT. The Journey of
Tobias.

T.W. H. 170. B. 170.

From the Convent of S. Felicità.

- 2 FLOR. SCH. XIV CENT. The Tree of the
Holy Cross.

T.W. H. 248. B. 151.

Forty-seven small scenes from the Old and New

Testament. Formerly in the Convent of Montecelli, and at its suppression taken to the Pia Casa di Lavoro at Montedomini. Found 1849 in an outhouse, and brought to the Gallery.

10 ANDREA DI GIUSTO. The Crucifixion.

T.W. H. 162. B. 180.

1 and 3 FLOR. SCH. Two Bishops.

Fragments of Polyptych.

277 SCH. OF ANGELO GADDI. The Nativity, with S. Francis receiving the Stigmata, and the Conversion of S. Paul.

T.W. H. 0.51. B. 0.94.

Small Triptych. From the suppressed Convent of Montecelli, near Florence.

275 and 276 FLOR. SCH. XIV CENT. Predella Panels, representing Moses, Abraham, Noah, and Daniel.

INDEX OF PAINTERS WHOSE WORKS ARE MENTIONED IN THE CATALOGUE

(ABBREVIATIONS.—Sch., School of; p., pupil of;
inf., influenced by; c., circa; act., active.)

- ALBERTINELLI, MARIOTTO.—Flor. Sch.; b. 1474, d. 1515; p. Cosimo Rosselli; inf. Fra Bartolommeo.
- ALFANI, ORAZIO DI DOMENICO.—Perugia Sch.; b. 1540, d. 1583; p. Perugino.
- ALLORI, ALESSANDRO.—Flor. Sch.; b. 1535, d. 1607; p. Bronzino.
- ALLORI, CRISTOFANO.—Flor. Sch.; b. 1577, d. 1621; son of Alessandro; p. Gregorio Pagani.
- L'ALTISSIMO [CRISTOFANO PAPI].—Flor. Sch.; act. middle 16th cent.
- AMBERGER, CHRISTOPH.—German Sch.; b. 1500, d. 1561; inf. Venetian Sch.
- AMBROGIO DI PREDIS.—Lombard Sch.; b. (?), d. (?); inf. Leonardo.
- “AMICO DI SANDRO.”—See p. 209.
- ANDREA DAL CASTAGNO.—Flor. Sch.; b. 1410, d. 1457; inf. Donatello and Paolo Uccello.
- ANGELICO, FRA GIOVANNI, DA FIESOLE.—Flor. Sch.; b. 1387, d. 1407; inf. Lorenzo Monaco and Masaccio.
- ANGUISSOLA, SOFONISBA [of Cremona].—B. c. 1539, d. 1626; inf. Tintoretto.
- ARALDI, ALESSANDRO [of Parma].—Act. 1483–1528.

- BACCHIACCA, FRANCESCO D'UBERTINO VERDI. — Flor. Sch.; b. 1494, d. 1557; p. Perugino and Francia-bigio; inf. Andrea del Sarto and Michelangelo.
- BALDOVINETTI, ALESSO.—Flor. Sch.; b. 1422, d. 1499; p. Domenico Veneziano; inf. Paolo Uccello.
- BANDINELLI, BACCIO.—Flor. Sch.; b. 1493, d. 1560; inf. chiefly by Michelangelo.
- BAROCCIO, FEDERIGO FIORI.—B. 1528, d. 1612; p. Battista Fianca; inf. Raffaele and Giorgione.
- BARTOLOMMEO, FRA [PAOLO BACCIO DELLA PORTA— from his birthplace, near the Porta di S. Pier Gattolini. In religion Fra Bartolommeo di S. Marco]. —Flor. Sch.; b. 1475, d. 1517; p. Cosimo Rosselli; inf. Leonardo and Raffaele.
- BASSANO [FRANCESCO DA PONTE OF BASSANO].—Ven. Sch.; b. 1549, d. 1592; p. and assistant of his brother Jacopo.
- BASSANO [JACOPO DA PONTE OF BASSANO].—Ven. Sch.; b. 1510, d. 1592; p. Bonifazio Veronese.
- BASSANO [LEANDRO DA PONTE OF BASSANO].—Ven. Sch.; b. 1558, d. 1623.
- BECCAFUMI, DOMENICO.—Sienese Sch.; b. 1486, d. 1551; inf. Perugino, Sodoma, Raffaele, and Michelangelo.
- BELLINI, GIOVANNI.—Ven. Sch.; b. 1428, d. 1516; p. Jacopo Bellini, his father; inf. Mantegna.
- BELLINI, JACOPO.—Ven. Sch.; act. 1430–1470; p. Gentile da Fabriano and Pisanello.
- BENOZZO GOZZOLI.—Flor. Sch.; b. 1420, d. 1498; assistant of Fra Angelico.
- BERLINGHIERI, BONAVENTURA [of Lucca].—B. 1235, d. (?).
- BERNARDINO DE' CONTI.—Lombard Sch.; act. 1499–1522; inf. Leonardo.
- BICCI, LORENZO DI.—Flor. Sch.; b. 1350, d. 1427; p. Spinello Aretino.
- BICCI DI LORENZO.—Flor. Sch.; b. 1373, d. 1452; son of Lorenzo di Bicci.

- BICCI, NERI DI.—Flor. Sch.; b. 1419, d. 1491 [erroneously called by Vasari the son of Bicci di Lorenzo, whereas he was his grandson]; inf. Fra Filippo.
- BIGORDI, MICHELE DI RIDOLFO.—Flor. Sch.; act. middle of 16th cent.
- BILIVERTI, GIOVANNI.—Flor. Sch.; b. 1575, d. 1644.
- BISSOLO, PIER FRANCESCO.—Ven. Sch.; b. 1464, d. 1528; p. Giovanni Bellini.
- BLES, HENDRIK [known in Italy as “La Civetta” from the owl he used as signature].—B. 1480, d. (?); inf. Patinir.
- BOCCACCINI, BOCCACCINO.—Flor. Sch.; b. 1460, d. 1518.
- BOLTRAFFIO, GIOVANNI ANTONIO.—Lombard Sch.; b. 1467, d. 1516; p. Leonardo.
- BONIFAZIO VENEZIANO.—Ven. Sch.; b. 1491, d. 1553; inf. by his brother Bonifazio Veronese.
- BONIFAZIO VERONESE.—Ven. Sch.; act. 1510–1540; p. Palma Vecchio; inf. Giorgione.
- BORDONE, PARIS.—Ven. Sch.; b. 1500, d. 1571; p. Titian; inf. Giorgione.
- BORGOGNONE [JACQUES COURTOIS].—French; b. 1628, d. 1676.
- BOTTICELLI [SANDRO DI MARIANO FILIPEPI].—Flor. Sch.; b. 1446, d. 1510; p. Fra Filippo Lippi; inf. Antonio Pollaiuolo, and later by Leonardo.
- BOTTICINI, FRANCESCO.—Flor. Sch.; b. 1446, d. 1498; p. Neri di Bicci; inf. Andrea dal Castagno, Cosimo Rosselli, Verrocchio, and Antonio Pollaiuolo.
- BOTTICINI, RAFFAELLO DI FRANCESCO.—Flor. Sch.; b. 1477, d. 1529.
- BRESCIANINO [ANDREA DA BRESCIA].—Sienese Sch.; act. first part of the 16th cent.
- BRINA, FRANCESCO.—Flor. Sch.; b. 1540, d. end of 16th cent.; probably pupil of Michele Ghirlandaio.
- BRONZINO [ANGELO ALLORI].—Flor. Sch.; b. 1502 (?), d. 1572; p. Pontormo; inf. Michelangelo.
- BRUEGHEL, PETER [of Breda].—B. (?), d. 1569.

- BRUEGHEL, JAN.—Flemish Sch.; b. 1568, d. 1625; son of Peter Brueghel; inf. Dürer.
- BUGIARDINI, GIULIANO.—Flor. Sch.; b. 1475, d. 1554; p. Ghirlandaio and Pier di Cosimo; inf. Albertinelli, Perugino, and Michelangelo.
- BUONACCORSI, NICCOLÒ.—Sienese Sch.; b. (?), d. 1388.
- CAMPAGNOLA, DOMENICO.—Ven. Sch.; b. 1484, d. 1564; inf. Giorgione.
- CANALE, ANTONIO [called CANALETTO].—Ven. Sch.; b. 1697, d. 1768.
- CAPANNA, PUCCIO.—Flor. Sch.; act. 1349; p. Giotto.
- CAPORALI, BARTOLOMMEO.—Perugia Sch.; act. middle of 15th cent.
- CAPPONI, RAFFAELLO.—Flor. Sch.; b. 1466, d. 1524; inf. Perugino and Pintoricchio.
- CAPPUCINO VERONESE [FRA SEMPLICINO OF VERONA].—Veronese Sch.; b. 1589, d. 1654.
- CARACCI, AGOSTINO.—Bolognese; b. 1557, d. 1602; p. Prospero Fontana and of his cousin, Lodovico Caracci.
- CARACCI, ANNIBALE.—Bolognese; b. 1560, d. 1609; p. of his cousin, Lodovico Caracci; inf. Correggio, Tintoretto, Paolo Veronese, Raffaele, and Michelangelo.
- CARACCI, LODOVICO.—Bolognese; b. 1555, d. 1619.
- CARAVAGGIO, MICHELANGELO AMERIGHI.—Roman Sch.; b. 1569, d. 1609.
- CARIANI, GIOVANNI BUSI.—Ven. Sch.; b. c. 1480, d. after 1541; p. Palma; inf. Giorgione.
- CARLETTO [CARLO CALIARI].—Ven. Sch.; b. 1572, d. 1596; p. of his father, Paolo Veronese.
- CARLONE, ANDREA.—Genoese; b. 1639; d. 1697.
- CAROTO, GIOVANNI FRANCESCO.—Veronese Sch.; b. 1470, d. 1546; inf. Giorgione.
- CARPACCIO, VITTORE.—Ven. Sch.; act. 1489; d. 1522;

- p. the Vivarini and Gentile Bellini; inf. Giovanni Bellini.
- CARPI, GIROLAMO.—Ferrarese Sch.; b. 1501, d. 1556; inf. Correggio.
- CARRIERA, ROSALBA [of Venice].—B. 1675, d. 1757.
- CATENA, VINCENZO.—Ven. Sch.; act. 1495–1531; p. the Bellini; inf. Giorgione and Carpaccio.
- CENNINI, CENNINO [da Colle di Val d'Elsa].—Flor. Sch.; b. (?), d. (?); p. Agnolo Gaddi.
- CERAILOLO, ANTONIO.—Flor. Sch.; b. (?), d. (?); p. Lorenzo di Credi.
- CIGOLI, LODOVICO CARDI.—B. 1559, d. 1613.
- CIMA DA CONEGLIANO, GIOVANNI BATTISTA.—Ven. Sch.; b. c. 1460, d. 1517; p. Alvise Vivarini; inf. Giovanni Bellini.
- CIMABUE, GIOVANNI.—B. 1240; d. c. 1302.
- CIVETTA [HENDRIK BLES].—Flemish Sch.; b. 1480, d. (?); inf. Patinir.
- CLAUDE GELLÉE DE LORRAINE.—Franco-Roman Sch.; b. 1600, d. 1682; inf. the Caracci and Paulus Bril.
- CLEEF, JOOST VAN.—Netherland Sch.; b. 1511, d. 1540.
- CLOUET, FRANÇOIS.—French Sch.; b. 1510, d. 1572; Court painter of François I.
- CLOVIO, DON GIULIO.—Roman Sch.; b. 1498, d. 1578.
- CORREGGIO [ANTONIO ALLEGRI].—Parma Sch.; b. 1494, d. 1534; p. Francesco Bianchi; inf. Lorenzo Costa and Leonardo.
- COSTA, FRANCESCO [of Genoa].—B. 1672, d. 1740.
- COSTA, LORENZO.—Ferrarese-Bologna Sch.; b. 1460, d. 1535; p. Cosimo Tura and Cossa; inf. his pupil, Francia.
- CRANACH, LUCAS.—German; b. 1472, d. 1553.
- CREDI, LORENZO DI.—Flor. Sch.; b. 1459, d. 1537; p. Verrocchio.
- CRISTUS, PETRUS.—Netherland Sch.; b. (?), still living 1472; inf. Jan van Eyck.

- DADDI, BERNARDO.—Flor. Sch.; matriculated in Guild of Painters 1324, d. 1348; inf. Giotto.
- DANIELE DA VOLTERRA [DANIELE RICCIARELLI].—B. 1509, d. 1566; p. Sodoma and Baldassare Peruzzi; inf. Michelangelo.
- DAVID, GERARD.—Netherland Sch.; b. c. 1460, d. 1523; inf. Hans Memling.
- DELLO DI NICCOLÒ DELLI.—Flor. Sch.; b. 1404, matriculated in Guild of Physicians 1433.
- DOLCI, CARLO.—Flor. Sch.; b. 1616, d. 1686; p. Jacopo Vignali.
- DOMENICHINO [DOMENICO ZAMPIERI].—Bolognese; b. 1581, d. 1641; inf. the Caracci.
- DOMENICO VENEZIANO.—Flor. Sch.; b. c. 1400, d. 1461; inf. Donatello and Masaccio.
- DOSSO DOSSI [GIOVANNI LUTERO].—Ferrarese; b. c. 1479, d. 1542; p. Lorenzo Costa; inf. Giorgione.
- DOSSI, GIOVANNI BATTISTA [of Ferrara].—B. (?), d. 1549.
- DOUVEN, JOHANN FRANZ.—B. 1655, d. 1727.
- DÜRER, ALBRECHT.—German; b. 1471, d. 1528; p. Wolgemut; inf. Mantegna.
- EMPOLI [JACOPO CHIMENTI].—Flor. Sch.; b. 1551, d. 1640.
- FABRE, FRANÇOIS-XAVIER.—French; b. 1766, d. 1837.
- FERRI, CIRO.—Roman Sch.; b. 1634, d. 1689.
- FIorenzo DI LORENZO.—Umbrian Sch.; b. 1440, d. 1521; inf. Niccolò da Foligno and Antonio Pol-laiuolo.
- FRANCESCHINI, MARCANTONIO.—Bolognese; b. 1648, d. 1729.
- FRANCESCO DI GIORGIO.—Sienese Sch.; b. 1439, d. 1502; p. Vecchietta.
- FRANCIA, FRANCESCO RAIBOLINI.—Bologna Sch.; b. 1450, d. 1517; p. Francesco Cossa; inf. Lorenzo Costa.

- FRANCIA, GIACOMO.—Bologna Sch.; son and pupil of Francesco.
- FRANCIABIGIO [FRANCESCO DI CRISTOFANO BIGI].—Flor. Sch.; b. 1482, d. 1525; p. Albertinelli and Pier di Cosimo; inf. Andrea del Sarto.
- GADDI, AGNOLO.—Flor. Sch.; b. c. 1333, d. 1396; son and pupil of Taddeo.
- GADDI, TADDEO.—Flor. Sch.; b. 1300, d. 1366; p. Giotto.
- GARBO, RAFFAELLINO DI BARTOLOMMEO DEL [called Del Garbo, from the name of the street where he worked].—Flor. Sch.; b. 1466, d. 1524; p. Botticelli, assistant of Filippino Lippi; inf. Ghirlandaio and Perugino.
- GAROFALO [BENVENUTO TISI OF GAROFALO].—Ferrarese; b. 1481, d. 1559; p. Domenico Panetti and Boccaccino; inf. Lorenzo Costa and Raffaele.
- GENGA, GIROLAMO.—Umbrian Sch.; b. 1476, d. 1551; p. Signorelli; inf. Timoteo Viti, Sodoma, and Raffaele.
- GENTILE DA FABRIANO [GENTILE DI NICCOLÒ DI GIOVANNI OF FABRIANO].—Umbrian-Florentine Sch.; b. c. 1360, d. 1428; p. Alegretto Nuzi; inf. Giotto and Fra Angelico.
- GERINI, NICCOLÒ DI PIETRO.—Flor. Sch.; matriculated in Guild of Painters 1368, d. 1415.
- GERINI, LORENZO DI NICCOLÒ.—Flor. Sch.; act. first part of 15th cent.; son of the above.
- GERINO DI ANTONIO GERINI OF PISTOJA.—Act. 1500–1529; assistant of Pintorricchio; inf. Perugino.
- GHIRLANDAIO, DOMENICO DI TOMMASO BIGORDI.—Flor. Sch.; b. 1449, d. 1494; p. Alesso Baldovinetti; inf. Andrea dal Castagno and Verrocchio.
- GHIRLANDAIO, MICHELE.—Flor. Sch.; act. middle of 16th cent.; p. Ridolfo Ghirlandaio.
- GHIRLANDAIO, RIDOLFO DI DOMENICO BIGORDI.—Flor.

- Sch. ; b. 1483, d. 1561 ; p. his father Domenico, and Granacci ; inf. Fra Bartolommeo, Raffaele, and Leonardo.
- GIAMPETRINO [GIOVANNI PEDRINI].—Lombard Sch. ; act. 1520–1580 ; inf. Leonardo.
- GIORDANO, LUCA.—Neapolitan ; b. c. 1632, d. 1705 ; p. Ribera, assistant of Pietro da Cortona ; inf. Paolo Veronese.
- GIORGIONE [GIORGIO BARBARELLI OF CASTELFRANCO].—Ven. Sch. ; b. 1477, d. 1511 ; p. Giovanni Bellini.
- GIOTTINO [GIOTTO DI MAESTRO STEFANO, called Giotto, to distinguish him from Giotto].—Flor. Sch. ; b. (?), d. (?).
- GIOTTO DI BONDONE.—Flor. Sch. ; b. 1276, d. 1336 ; inf. Giovanni Pisano.
- GIOVANNI DA MILANO.—Flor. Sch. ; act. 1365 ; p. Taddeo Gaddi.
- GIOVANNI DA S. GIOVANNI [GIOVANNI MANOZZI of S. Giovanni in Valdarno].—Flor. ; b. 1590, d. 1636.
- GIOVANNI DAL PONTE.—Flor. Sch. ; b. 1385, d. 1437.
- GIOVANNI DI PAOLO.—Sienese Sch. ; b. 1403, d. 1482.
- GIULIO ROMANO [GIULIO PIPPI].—Roman Sch. ; b. 1492 (?), d. 1546 ; p. Raffaele ; inf. Michelangelo.
- GOES, HUGO VAN DER.—Flemish Sch. ; b. (?), d. 1482 ; inf. the Van Eycks.
- GRAFFIONE, IL [GIOVANNI SCHEGGINI].—Flor. Sch. ; b. 1455, d. 1527 ; p. Alesso Baldovinetti.
- GRANACCI, FRANCESCO.—Flor. Sch. ; b. 1477, d. 1543 ; p. Ghirlandaio ; inf. Fra Bartolommeo and Pontormo.
- GRAZIADEI, MARIANO.—Flor. Sch. ; act. middle of 16th cent. ; p. Ridolfo Ghirlandaio.
- GRIMOUX, ALEXIS.—French ; b. 1680, d. 1740.
- GUARDI, FRANCESCO.—Ven. Sch. ; b. 1712, d. 1793 ; p. Canaletto.
- GUERCINO [GIOVANNI FRANCESCO BARBIERI, called Guercino from his squint].—Bolognese ; b. 1591, d. 1666 ; inf. Caravaggio.

- GUIDO DA SIENA [GUIDO DI GRAZIANO].—Sienese Sch. ;
b. 1278, d. 1302.
- HOLBEIN, HANS.—B. 1497, d. 1543 ; p. of his father,
Hans Holbein the Elder.
- HONTHORST, GERARD VAN [called in Italy Gherardo delle
Notti, on account of his night effects].—B. 1590,
d. 1656 ; p. Bloemart ; inf. Caravaggio.
- JACOPO DE' BARBARI.—Ven. Sch. ; b. c. 1450, d. 1516 ;
inf. Alvise Vivarini and Antonello.
- JACOPO DEL SELLAIO.—Flor. Sch. ; b. 1442, d. 1495 ;
inf. Botticelli.
- KAUFFMANN, ANGELICA [of Bregentz].—B. 1741, d. 1807 ;
p. Sir Joshua Reynolds.
- KNELLER, SIR GOTTFRIED [of Lubeck].—B. 1646, d. 1723.
- KULMBACH [HANS SÜSS OF KULMBACH].—B. (?), d. 1522 ;
p. Jacopo de' Barbari ; inf. Dürer.
- LAMPI, GIOVANNI BATTISTA.—B. 1752, d. 1830.
- LARGILLIÈRE, NICOLAS.—French ; b. 1656, d. 1746.
- LEBRUN, ELIZABETH VIGÉE.—French ; b. 1755, d. 1842.
- LELY [SIR PETER FAES-LELY].—B. 1618, d. 1680 ; inf.
Van Dyck.
- LEONARDO DA VINCI.—Flor.-Lombard Sch. ; b. 1623,
d. 1687 ; p. Verrocchio.
- LEYDEN, LUCAS VAN.—B. 1494, d. 1533.
- LICINIO, BERNARDINO.—Ven. Sch. ; b. c. 1480, d. 1550 ;
p. Pordenone ; inf. Giorgione, Palma, and Bonifazio.
- LIOTARD, ETIENNE [of Geneva, called "Le Peintre
Turc"].—B. 1702, d. 1788.
- LIPPI, FILIPPINO.—Flor. Sch. ; b. 1457, d. 1504 ; p.
Botticelli.
- LIPPI, FRA FILIPPO.—Flor. Sch. ; b. 1406, d. 1469 ;
p. Lorenzo Monaco ; inf. Masaccio and Fra
Angelico.

- LORENZETTI, AMBROGIO.—Sienese Sch.; act. 1323–1348; p. of his brother Pietro; inf. Giotto.
- LORENZETTI, PIETRO DI LORENZO.—Sienese Sch.; act. 1305–1348; p. Simone Martini.
- LORENZO MONACO.—Flor.-Sienese Sch.; b. c. 1370, d. 1425; inf. Simone Martini and Agnolo Gaddi.
- LOTTO, LORENZO.—Ven. Sch.; b. c. 1480, d. 1556; p. Alvise Vivarini; inf. Giovanni Bellini and Giorgione.
- LUINI, AURELIO.—Lombard Sch.; b. 1530, d. 1590; p. of his father Bernardino.
- LUINI, BERNARDINO.—Lombard Sch.; b. 1475 (?), d. after 1533; p. Borgognone; inf. Bramantino and Leonardo.
- MAINARDI, SEBASTIANO.—Flor. Sch.; b. 1466, d. 1513; p. Ghirlandaio.
- MAINERI, GIAN FRANCESCO [of Parma].—Act. 1489–1505.
- MANSUETI, GIOVANNI.—Ven. Sch.; b. 1440, d. 1500; inf. Gentile Bellini.
- MANTEGNA, ANDREA.—Paduan Sch.; b. 1431, d. 1506; p. Squarcione; inf. Donatello.
- MARTINI, SIMONE.—Sienese Sch.; b. 1285, d. 1344; p. Duccio; inf. Giotto.
- MASACCIO [TOMMASO DI SER GIOVANNI GUIDI DELLA SCHEGGIA].—Flor. Sch.; b. 1401, d. 1428; p. Masolino; inf. Donatello.
- MASO DI BANCO.—Flor. Sch.; matriculated in Guild of Painters 1343.
- MASO DA S. FRIANO [TOMMASO MANZUOTE].—Flor. Sch.; b. 1536, d. 1571.
- MAZZOLINI, LODOVICO.—Ferrarese Sch.; b. c. 1478, d. c. 1528; p. Lorenzo Costa; inf. Ercole Roberti.
- MELOZZO DA FORLÌ [MELOZZO DEGLI AMBROSI].—Umbrian-Florentine Sch.; b. 1438, d. 1494; p. Pier dei Franceschi.

- MEMLING, HANS.—Flemish Sch.; b. before 1430, d. 1495; p. Rogier van der Weyden.
- MEMMI, LIPPO.—Sieneſe Sch.; b. (?), d. 1357; p. Simone Martini.
- METSU, GABRIEL.—B. 1630, d. 1667; p. Gerard Dou; inf. Rembrandt.
- METSYS, QUINTEN.—B. 1466, d. 1530.
- MICHELANGELO, BUONARROTI.—Flor. Sch.; b. 1475, d. 1564; p. Ghirlandaio; inf. Signorelli.
- MIEREVELT, MICHEL.—B. 1567, d. 1641.
- MIERIS, FRANZ VON, THE ELDER.—B. 1635, d. 1681; p. Gerard Dou.
- MOR, SIR ANTONIO [of Utrecht].—B. 1512, d. 1576 (?).
- MORALES, LUIS DE [called El Divino].—Spanish; b. c. 1509, d. 1586.
- MORANDI, GIOVANNI MARIA.—Flor.; b. 1556, d. 1612.
- MORETTO [ALESSANDRO BONVICINO].—Brescia-Ven. Sch.; b. c. 1498, d. 1555; p. and aſſiſtant of Feramola; inf. Titian and Raffaele.
- MORONI, GIOVAN BATTISTA.—Ven. Sch.; b. c. 1520, d. 1578; p. Moretto.
- MORTO DA FELTRE [LORENZO LUZZO OF FELTRE].—B. 1485, d. 1519.
- NEROCCIO DI LANDI.—Sieneſe Sch.; b. 1447, d. 1500; p. Vecchietta.
- ORCAGNA [ANDREA DI CIONE].—Flor. Sch.; b. 1308 (?), d. 1368; p. Andrea Piſano; inf. Giotto and Ambrogio Lorenzetti.
- PACCHIAROTTO, GIACOMO.—Sieneſe Sch.; b. 1474, d. 1540; p. Fungai; inf. Matteo di Giovanni and Francesco di Giorgio.
- PALMA VECCHIO [GIACOMO NEGRETTI].—Ven. Sch.; b. 1480, d. 1528; inf. Giovanni Bellini, Carpaccio and Cima, later by Giorgione and Titian.

- PALMEZZANO, MARCO.—Umbrian-Florentine Sch. ; b. 1456, d. (?); p. Melozzo da Forlì: inf. later by Rondinelli.
- PAOLINO, FRA, DI PISTOJA.—Flor. Sch. ; b. 1490, d. (?); p. and assistant of Fra Bartolommeo.
- PAOLO VERONESE [PAOLO CALIARI].—Ven. Sch. ; b. 1528, d. 1588 ; p. Antonio Badile.
- PARMIGIANINO [FRANCESCO MAZZUOLI OF PARMA].—Flor. Sch. ; b. 1503, d. 1540 ; p. Bronzino ; inf. Correggio, Michelangelo, and Raffaele.
- PERUGINO [PIETRO VANNUCCI OF PERUGIA].—Umb. Sch. ; b. 1446, d. 1524 ; p. Fiorenzo di Lorenzo ; inf. Signorelli.
- PERUZZI, BALDASSARE.—Sienese Sch. ; b. 1481, d. 1537 ; p. Pacchiarotto, assistant of Pintorricchio ; inf. Sodoma and Raffaele.
- PESELLINO, FRANCESCO.—Flor. Sch. ; b. 1422, d. 1457 ; inf. Fra Filippo and Masaccio.
- PIER DI COSIMO.—Flor. Sch. ; b. 1462, d. 1521 ; p. and assistant of Cosimo Rosselli ; inf. Filippino Lippi and Leonardo.
- PIER DEI FRANCESCHI.—Umbrian-Florentine Sch. ; b. 1416, d. 1492 ; p. Domenico Veneziano ; inf. Paolo Uccello.
- PIETRO DA CORTONA [PIETRO BERRETTINI].—Roman Sch. ; b. 1596, d. 1669.
- PINI, PAOLO.—Ven. Sch. ; act. middle 16th cent.
- PINTORRICCHIO [BERNARDO BETTI].—Umb. Sch. ; b. 1454, d. 1513 ; p. Fiorenzo di Lorenzo ; inf. Signorelli.
- PIOMBO [SEBASTIANO DI FRANCESCO LUCIANI, called "del Piombo," from his office at the Papal Court].—Ven.-Roman Sch. ; b. 1485, d. 1547 ; p. Giovanni Bellini ; inf. Giorgione, and later by Michelangelo.
- POCETTI [BERNARDO BARBATELLI].—Flor. ; b. 1542, d. 1612.

- POLIDORO LANZIANI.—Ven. Sch. ; b. 1515 (?), d. 1565 ;
inf. Titian, Bonifazio, and Pordenone, and later by
Paolo Veronese.
- POLLAIUOLO, ANTONIO.—Flor. Sch. ; b. 1432, d. 1498 ;
p. Alesso Baldovinetti (?) ; inf. Andrea dal Castagno
and Donatello.
- POLLAIUOLO, PIERO.—Flor. Sch. ; b. 1443, d. 1496 ;
p. of his brother Antonio.
- PONTORMO [JACOPO CARUCCI OF PONTORMO].—Flor.
Sch. ; b. 1494, d. 1557 ; p. Leonardo, Albertinelli,
and Pier di Cosimo ; inf. Andrea del Sarto and
Michelangelo.
- PORDENONE [GIOVAN ANTONIO LICINIO OF PORDENONE].—
Ven. Sch. ; b. 1483, d. 1540 ; p. Alvise Vivarini ;
inf. Giorgione and Titian.
- POURBUS, FRANZ, THE YOUNGER.—B. 1569, d. 1622.
- PROCACCINI, CAMILLO.—Bolognese ; b. 1548, d. 1625.
- PULZONE, SCIPIO [of Gaeta, called "Scipione Gaetano"].
—B. 1562 ; d. 1600.
- RAFFAELLO SANTI.—Umbrian-Florentine-Roman Sch. ;
b. 1483, d. 1520 ; p. Timoteo Viti ; assistant of
Perugino and Pintoricchio ; inf. Leonardo, Fra
Bartolommeo, Michelangelo, and Sebastiano del
Piombo.
- REMBRANDT, HARMENSZ VAN RIJN.—B. 1606, d. 1669.
- RENI, GUIDO.—Bolognese ; b. 1575, d. 1642 ; p.
Lodovico Caracci ; inf. Caravaggio, Annibale
Caracci, and Raffaele.
- REYNOLDS, SIR JOSHUA.—B. 1723, d. 1792.
- RIBERA, JUSEPE DE [SPAGNOLETTA].—Spanish-Neapolitan
Sch. ; b. 1588, d. 1656 ; p. Francesco Ribalta ;
inf. Caravaggio.
- RIGAUD, HYACINTHE.—French ; b. 1659, d. 1743 ; inf.
Van Dyck.
- ROBUSTI, MARIETTA.—Ven. ; b. 1560, d. 1590 ; p. of
her father Tintoretto ; inf. Titian.

- ROMANINO, GIROLAMO.—Brescia-Venetian Sch. ; b. 1485, d. 1566 ; p. Feramola ; inf. Giorgione and Titian.
- ROMNEY, GEORGE.—B. 1734, d. 1802.
- RONDINELLI, NICCOLÒ.—Ven. Sch. ; act. 1480 ; p. Giovanni Bellini.
- ROSA, SALVATORE.—Neapolitan Sch. ; b. 1615, d. 1672 ; p. Ribera.
- ROSELLI, MATTEO.—Flor. Sch. ; b. 1578, d. 1650.
- ROSLIN, ALEXANDRE [of Stockholm].—B. 1733, d. 1793.
- ROSSELLI, COSIMO.—Flor. Sch. ; b. 1439, d. 1507 ; p. Neri di Bicci ; inf. Benozzo Gozzoli and Alesso Baldovinetti.
- ROSSELLO DI JACOPO FRANCHI.—Flor. Sch. ; b. 1376, d. 1456 ; assistant of Lorenzo di Bicci.
- ROSSO FIORENTINO [GIOVAN BATTISTA DI JACOPO].—Flor. Sch. ; b. 1494, d. 1541 ; p. Andrea del Sarto ; inf. Pontormo and Michelangelo.
- RUBENS, PETER PAUL.—B. 1577, d. 1640.
- RUSTICI, GIOVANNI FRANCESCO.—Sieneſe ; b. (?), d. 1636.
- SALAI [or SALAIO], ANDREA.—Lombard Sch. ; b. (?), d. (?) ; p. of Leonardo.
- SALVIATI [FRANCESCO ROSSI].—Flor. ; b. 1510, d. 1563 ; p. Bugiardini, and assistant of Andrea del Sarto.
- SARTO, ANDREA DI AGNOLO DEL.—Flor. Sch. ; b. 1486, d. 1531 ; p. Pier di Cosimo ; inf. Fra Bartolommeo and Michelangelo.
- SASSOFERRATO [GIOVAN BATTISTA SALVI OF SASSOFERRATO].—B. 1605, d. 1685 ; inf. Raffaele, Carlo Dolci, and the Caracci.
- SAVOLDI, GIOVANNI GIROLAMO.—Brescia-Ven. Sch. ; act. 1508-1548 ; inf. Giovanni Bellini and Titian.
- SCHIAVONE, ANDREA [of Sebenico in Dalmatia].—Ven. Sch. ; b. 1522, d. 1582.
- SIGNORELLI, LUCA.—Flor.-Umb. Sch. ; b. 1441, d.

- 1532; p. Pier dei Franceschi; inf. Antonio Pollaiuolo.
- SNYDERS, FRANZ.—B. 1579, d. 1657; p. Peter Brueghel the Younger.
- SODOMA [GIOVAN ANTONIO BAZZI].—Sienese-Lombard Sch.; b. 1477, d. 1549; inf. Leonardo.
- SOGGI, NICCOLÒ.—Flor. Sch., b. 147- (?), d. 1554.
- SOGLIANI, GIOVAN ANTONIO.—Flor. Sch.; b. (?), d. 1530; p. Lorenzo di Credi.
- SPINELLO ARETINO [SPINELLO DI LUCA OF AREZZO].—B. 1333 (?), d. 1410; p. Jacopo del Casentino.
- STROZZI, ZANOBI.—Flor. Sch.; b. 1412 (?), d. 1468; in his missal painting follows the style of Fra Angelico.
- SUSTERMANS, JUSTUS.—B. 1597, d. 1681; p. Pourbus the Younger.
- TIEPOLO, GIOVANNI BATTISTA.—Ven. Sch.; b. 1696, d. 1770; p. Gregorio Lazzarini; inf. Paolo Veronese.
- TINELLI, TIBERIO.—Ven. Sch.; b. 1586, d. 1638.
- TINTORETTO [JACOPO ROBUSTI].—Ven. Sch.; b. 1519, d. 1594; p. Titian; inf. Michelangelo.
- TITIAN [TIZIANO VECELLI].—Ven. Sch.; b. 1477, d. 1576; p. Giovanni Bellini; inf. by and probably assistant of Giorgione.
- TURA, COSIMO.—Ferrarese Sch.; b. 1432, d. 1495; inf. Mantegna.
- UCCELLO [PAOLO DI DONO].—Flor. Sch.; b. 1397, d. 1475; inf. Donatello.
- VAN DYCK, ANTONY.—B. 1599, d. 1641; p. and assistant of Rubens.
- VASARI, GIORGIO.—Flor.-Roman Sch.; b. 1511, d. 1574; inf. Michelangelo.
- VECCHIETTA [LORENZO DI PIETRO].—Sienese Sch.; b. 1412 (?), d. 1480; p. Taddeo di Bartoli.

- VECELLIO, MARCO.—Ven. Sch.; b. (?), d. 1611; p. Titian.
- VELASQUEZ [DIEGO VELASQUEZ DE SILVA].—Spanish; b. 1599, d. 1660; p. Herrera the Elder and Francesco Pacheco; inf. Ribera.
- VERROCCHIO [ANDREA DI MICHELE CIONI].—Flor. Sch.; b. 1435, d. 1488; p. Alesso Baldovinetti; inf. Donatello and Antonio Pollaiuolo.
- VITI, TIMOTEO [of Urbino].—Umb. Sch.; b. 1467, d. 1523; p. Francia and Costa.
- VIVARINI BARTOLOMMEO.—Ven. Sch.; act. 1450–1499; p. Antonio Vivarini; inf. by the Paduan Sch. and Antonello.
- VOLTERRANO [BALDASSARE FRANCESCHINI OF VOLTERRA].—B. 1611, d. 1681.
- WATTEAU, ANTOINE.—French; b. 1684, d. 1721.
- WEYDEN, ROGIER VAN DER.—B. 1399, d. 1464; inf. Jan van Eyck.
- ZELOTTI, GIOVAN BATTISTA.—Veronese-Flor. Sch.; b. 1532, d. 1592; p. Antonio Badile; inf. Paolo Veronese.
- ZOFFANI, JOHANNES.—B. 1733, d. 1788.
- ZUCCHERI, FEDERIGO.—B. 1543, d. 1609.
- ZUCCHERI, TADDEO.—Roman Sch.; b. 1543, d. 1639.

LIST OF THE MORE IMPORTANT OF THE SAINTS

WHO FIGURE IN THE PAINTINGS IN FLORENCE,
WITH THEIR ATTRIBUTES¹

- AGATHA.—251. V.M., tortured with hot pincers in the breasts because she refused to be the mistress of the Prefect Quintianus. Att.: palm; breasts on plate.
- AGNES.—304. V.M., after her martyrdom she appeared to the Christians with a lamb by her side. Att.: palm, lamb.
- AMBROGIO.—397. One of the four Latin Fathers of the Church; Bishop of Milan. Att.: bishop's robes; scourge with three thongs.
- ANASTASIO.—373. One of the four Greek Fathers of the Church; Bishop of Alexandria. Att.: bishop's robes and book.
- ANDREA.—70. Martyred on a cross × shaped. Att.: cross × shaped.
- ANNA.—Mother of the Virgin.
- ANSANO.—Young Sienese noble martyred under Diocletian. Att.: rich noble's dress; cluster of dates.
- ANTONY.—357. Hermit of Alexandria. Tormented by devils in the form of beautiful women. Att.: pig; crutch; sometimes a bell.

¹ For the dates and main facts of these notes I am indebted to "Saints and their Symbols," by E. H. Greene.

- ANTONY OF PADUA.—1231. Franciscan monk. Att.: Franciscan habit; Christ Child in his arms; flame in his hand or on breast; lily.
- APOLLONIA.—250. V.M., noble lady of Alexandria, martyred for her faith by having all her teeth extracted. Att.: tooth in forceps.
- AUGUSTINE.—430. One of the four Latin Fathers of the Church, son of S. Monica; wrote much on the Trinity. Att.: bishop's robes and many books; sometimes his heart transfixed by three arrows, symbolic of the Trinity.
- BARBARA.—303. V.M.; shut up in a tower by her father, she became a Christian, and was tortured and beheaded by him. Att.: crown; palm; tower.
- BARNABAS.—Apostle and martyr; Bishop of Milan.
- BARTHOLOMEW.—Apostle and martyr.
- BENEDICT.—543. Founded the Benedictine Order. His followers, afraid of his austere rules, tried to poison him, but the cup broke in his hand. Att.: Benedictine robes; broken cup.
- BERNARD.—1153. Founded the Order of Cistercians and the Abbey of Clairvaux; wrote much of the Virgin, and once while doing so she appeared to him surrounded by angels. Att.: white habit; represented generally with the Virgin.
- BERNARDO DEGLI UBERTI.—Cardinal and Abbot of Vallombrosa. He appears only in works connected with Vallombrosa.
- BIAGIO.—289. Bishop of Cappadocia, patron of wool-combers. Att.: bishop's robes and comb.
- BONAVENTURA.—1274. Cardinal; Bishop of Albano. Att.: cardinal's hat on a shrub at his feet.
- CATHERINE OF ALEXANDRIA.—307. V.M., Queen of Egypt. Finding no husband to suit her, she was told she should be the bride of Christ. She became

a Christian, and dreamt that she had wedded Him, and waking found the ring on her finger. Maximian wished to marry her, but she refused, and was martyred. Wheels were first prepared to tear her to pieces, but they were destroyed by fire. Later she was beheaded, and her body borne by angels to Mount Sinai. Att.: crown; palm; broken wheel.

CATHERINE OF SIENA.—1380. She persuaded Gregory XI. to return from Avignon to Rome; received the stigmata, and died aged 33. Att.: Dominican habit; stigmata; lily; sometimes crown of thorns.

CLARE.—1253. Founded the Order of Franciscan nuns. Att.: Franciscan habit; lily.

COSIMO AND DAMIANO.—301. Arabian physicians who became Christians and were beheaded for their faith. After their death a man with cancer in his leg prayed to them, and in the morning found his diseased leg replaced by the sound one of a negro. Patrons of physicians, and adopted by the Medici. Att.: doctor's robes; box of ointment or surgical instruments. Most of the paintings in which they appear were ordered by the Medici.

CRISTINA.—295. V.M., became a Christian against the wish of her father, who tied a millstone round her neck and threw her into the lake of Bolsena. She was saved by angels, and later killed by arrows. Att.: crown; millstone.

DOMENICO.—1221. Founded the order of Dominicans, the preaching friars. Att.; black and white Dominican habit; lily; star on forehead.

ELOI OR ELIGIUS.—659. Patron of blacksmiths; Bishop of Noyon. Tormented by devils, he seized them by the nose with red-hot pincers. A wild horse was brought to him by the devil to be shod as a trial of

his holiness. He cut off its leg, shod it, and reunited it with the sign of the cross. Att.: bishop's robes; blacksmith's pincers.

EUSTACE.—118. Officer under Trajan. Hunting in the forest, he saw a stag with a crucifix between its horns and became a Christian; burnt for his faith. Att.: armour or rich dress; stag with crucifix between its horns.

FRANCESCO.—1226. Founded the Order of Franciscans; received the stigmata shortly before his death. Att.: Franciscan habit; stigmata.

FREDIANO.—560. Bishop and patron of Lucca. When the Serchio overflowed its banks he diverted its channel and saved Lucca. Att.: bishop's robes.

GABRIEL.—Archangel; appears, with few exceptions, in the Annunciation only.

GEORGE.—303. Noble of Cappadocia, captain in the Roman army; patron of armourers; killed the dragon that was going to destroy the Princess of Syria, converting the entire population. Martyred under Diocletian. Att.: Youth in armour; dragon at feet.

GIOVANNI GUALBERTO.—1073. Founder of the Vallombrosan Order, to which SS. Trinità and S. Salvi belonged. Appears only in paintings for Vallombrosan churches. Att.: grey monk's habit; crutch or crucifix.

GIULIANO.—313. Patron of travellers; destroyed his parents by mistake, and on the discovery devoted his life to save shipwrecked travellers. Ferried a leper across the stream at the risk of his life, and gave him his bed. Next day the youth declared himself an angel sent to pardon him. Att.: youth in rich dress and sword.

- JAMES THE GREAT.—Apostle; patron of Spain and of pilgrims. Att.: scallop-shell and pilgrim's bottle.
- JEROME.—420. One of the four Latin Fathers of the Church; Cardinal; Dalmatian. Retired to a hermitage; healed a lion, from whom all fled in terror, of a thorn in its paw, and the lion thenceforth refused to leave him. Att.: cardinal's hat; lion; when in penitence, beating his breast with a stone.
- JOHN BAPTIST.—Patron of Florence. Att.: skin tunic; bowl for baptism.
- JOHN.—Evangelist; exiled to Patmos, where he wrote the "Revelation." Att.: cup, with snake; eagle.
- LEONARDO.—559. Patron of prisoners; courtier under Theodobert; so humble that he would not accept higher office than that of deacon. Att.: deacon's robes; prison fetters.
- LORENZO.—258. Deacon under Sixtus II. Martyred by roasting on a gridiron. Att.: deacon's robes; gridiron.
- LUCY.—303. V.M.; betrothed to a noble, and wishing to remain chaste, she tore out her eyes and sent them to him on a dish. Att.: eyes on dish.
- LUKE.—Evangelist; patron of physicians and painters.
- MARGARET.—306. Daughter of priest of Antioch. Tempted by Satan in the form of a dragon, which she subdued with the cross; martyred by beheading. Att.: crown; palm; dragon at her feet.
- MARIA MADDALENA DE' PAZZI.—1607. Of the Florentine family De' Pazzi. Became Carmelite nun, and dedicated her life to religion.
- MARK.—Evangelist; patron of Venice. Att.: winged lion; book.
- MARTIN.—397.—Bishop of Tours; officer in the Roman army who became Christian. Meeting a half-naked beggar in Amiens he divided his cloak with him,

and the same night Christ appeared to him wearing the half-cloak. Represented in knight's dress, dividing the cloak.

MARY OF EGYPT—433. Courtesan of Alexandria; became Christian, and tried to enter the Church of Jerusalem, but could not cross the threshold. Retired to the desert, where she lived in penitence forty-seven years, at the end of which angels brought her pardon and gave her the Sacrament. Att.: old, clothed in her hair; three loaves.

MARY MAGDALEN.—Sister of Lazarus and Martha, who anointed Christ's feet. Att.: perfume jar.

MATTHEW.—Apostle; Evangelist. Att.: angel by his side; book.

MICHAEL.—Archangel; the warrior-angel of Heaven. Att.: knight in armour, winged; sword and scales.

MINIATO.—254. Prince of Armenia serving in the Roman army; accused of Christianity, was tortured and finally crucified. Att.: T shaped cross; javelins; lily.

NICCOLÒ DA BARI.—326. His chief deeds are the following: Saved the city of Myra from famine by taking grain from each ship that passed the port, replacing it by a miracle. In this famine he once lodged in the house of a man who killed children and salted them for provision, three of which the Saint restored to life by the sign of the cross. A nobleman of Bari, constrained through poverty to allow the prostitution of his three daughters, S. Niccolò threw them bags of money through the window. Att.: three bags of money; three children in a salt-tub.

ONOFRIO.—Hermit of Thebes in fifth century; he wore nothing but a girdle of leaves, and crawled on the

ground like an animal. Att. : old and naked, with girdle of leaves.

PANCRAZIO.—304. Martyred at fourteen for his faith.

PAUL.—Apostle and martyr. Att. : sword and book.

PETER.—Apostle. Att. : keys.

PETER MARTYR.—1252. Dominican ; Inquisitor-General ; killed with a sword stroke in his head by two Venetian nobles he had persecuted. Att. : Dominican habit ; sword in head or wound.

PROCOLO.—445. Bishop of Bologna ; martyred under Totila by beheading. Att. : in armour, carrying his head, or with axe.

RAFFAELLE.—Archangel. Guardian of human souls. Represented generally leading Tobias.

REPARATA.—Third century. Princess of Cappadocia ; patron of Florence ; martyred at twelve for her faith. Att. : banner, with red cross of Florence.

ROCCO.—1327. Patron of the plague-stricken ; devoted his life to these and died himself of the plague. Att. : richly dressed, pointing to diseased leg.

ROMUALDO.—1027. Founded the Order of Camaldoli ; noble of Ravenna, who lived to be 120. Att. : white monk's habit ; crutch.

SEBASTIAN.—288. Officer in the Roman army under Diocletian. Tortured for his faith by being pierced with arrows, but did not die, and was beaten to death with clubs. Represented tied to a tree, pierced with arrows.

THOMAS.—Apostle. Doubted Christ's resurrection. Doubted the ascension of the Virgin, and went to her tomb to see if her body was there. She appeared hovering above it, and dropped her girdle on him to assure him of her reality. Repre-

sented as a youth putting his finger in Christ's side or receiving the girdle.

THOMAS AQUINAS.—1274. Noble of Calabria; entered the Dominican Order at seventeen. Concealed his learning under the mask of stupidity and was nicknamed "Bos" (the ox). Spent his life teaching theology. Att.: Dominican habit; star on breast.

UMILTÀ.—1310. Her name was Rosanetta; married to Ugoletto Caccianemici of Faenza. Founded the Order of Vallombrosan Nuns. After becoming a Christian she refused to cohabit with her husband, and induced him also to live in chastity.

ZANOBI.—417. Bishop of Florence; performed many miracles, living and after death.

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